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#38

FPM

FIGURE PAINTER MAGAZINE

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insight interview with Fabrizio 'Rusto' Russo

REVIEWS OF

- Fantastic Miniatures
- Nocturna Models
- FeR Miniatures
- Nuts Planet
- Thor Creart
- Filbot

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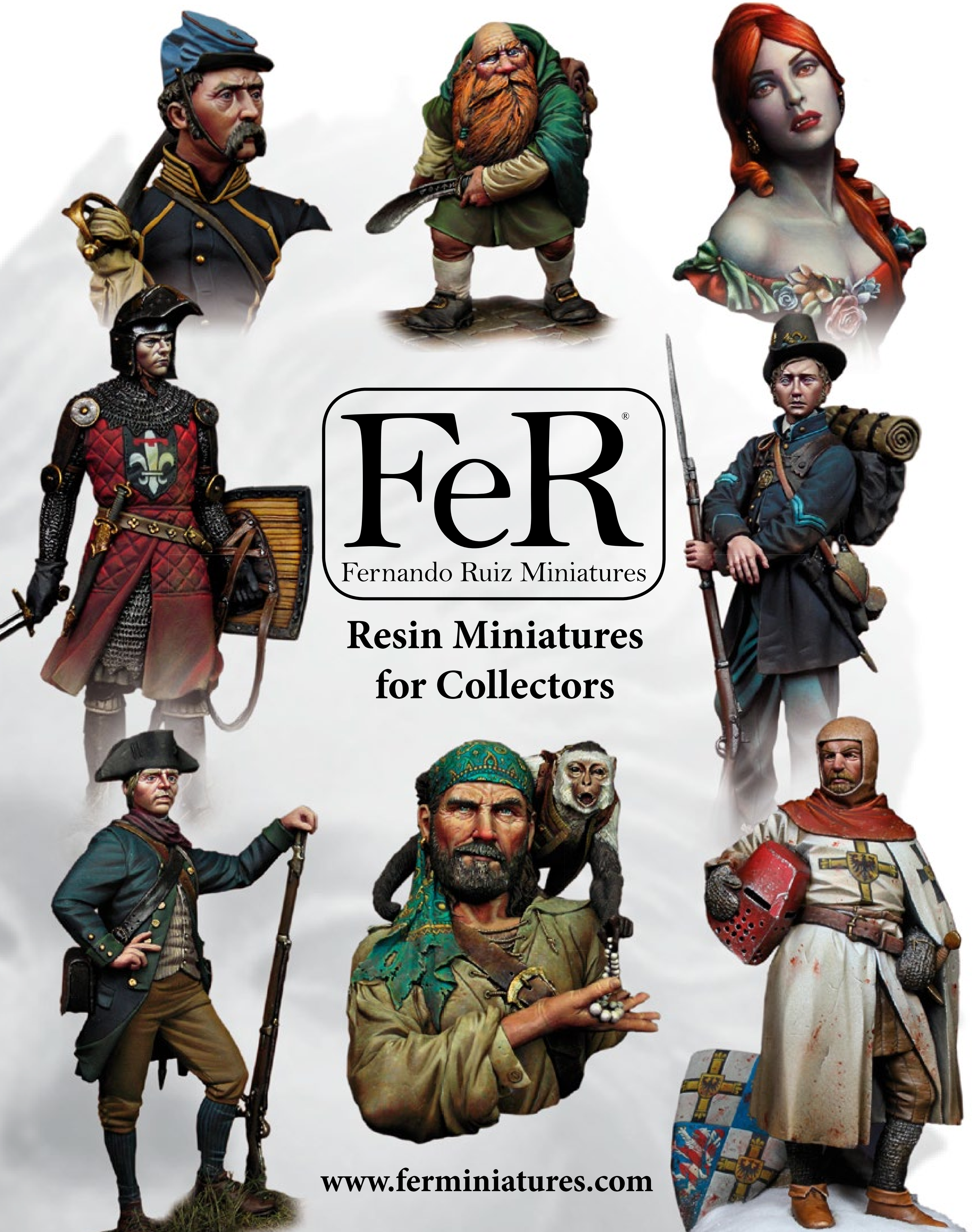

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EDITORIAL

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Welcome to issue 38 of Figure Painter Magazine.

This issue is packed with articles and again, we have tutorials that will suit everyone and be helpful to all levels of painters. Marta Slusarska has written a really useful tutorial about the many ways to mount our miniatures and busts. French sculptor Greg Girault explains how he sculpted his recently released Saxon bust. Marko Paunovic continues his post-apocalyptic diorama, where, this month, he lays down the electronics for the LEDs and finally, we have the second part of Fernando Ruiz's Norman Warrior and Saxon Housecarl, the miniatures he painted during our first SeminART.

Speaking of SeminART, Luke Wilson brings us his in-depth report on the weekend and for those who are thinking of attending one in the future, it's well worth a read. Also in this issue we have loads of reviews from companies like Nuts Planet, FeR Miniatures, Filbot and many more. We also point the company spotlight on Ares Warforge, a new miniature producer in Poland. Starting all this off is a fantastic Insight interview with one of my favorite painters of all time, the immensely talented Fabrizio 'Rusto' Russo.

Shane Rozzell, Chief Editor

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CONT

Feature Articles

Headlines...Page 6

Insight with...Page 12

Company Spotlight on Ares Warforge...Page 26

Putty&Paint...Page 44

Event Report: SeminART...Page 50

Exposé...Page 84

Exhibition...Page 126

Tutorials

Post-Apocolyptic Diorama Part 2
by Marko Paunovic...Page 34

Sculpting a Saxon Warrior Bust
by Greg Girault...Page 64

Back to Basics: Mounting Miniatures and Busts
by Marta Slusarska...Page 92

Norman Knight & Saxon Housecarl Part 2
by Fernando Ruiz...Page 102

TENTS

Unboxing

Nocturna Models Farewell

by Terry Cowell...Page 9

FeR Miniatures Norman Warrior, 1066

by Davide Rainone...Page 30

Thor Creart's Van Helsing

by Norm Ealand...Page 40

Filbot's S4L Hospitality bot & N3D Quality bot

by Marta Slusarska...Page 60

Nuts Planet's Odin

by Luke Wilson...Page 80

Nuts Planet’s Secret Agent Aida

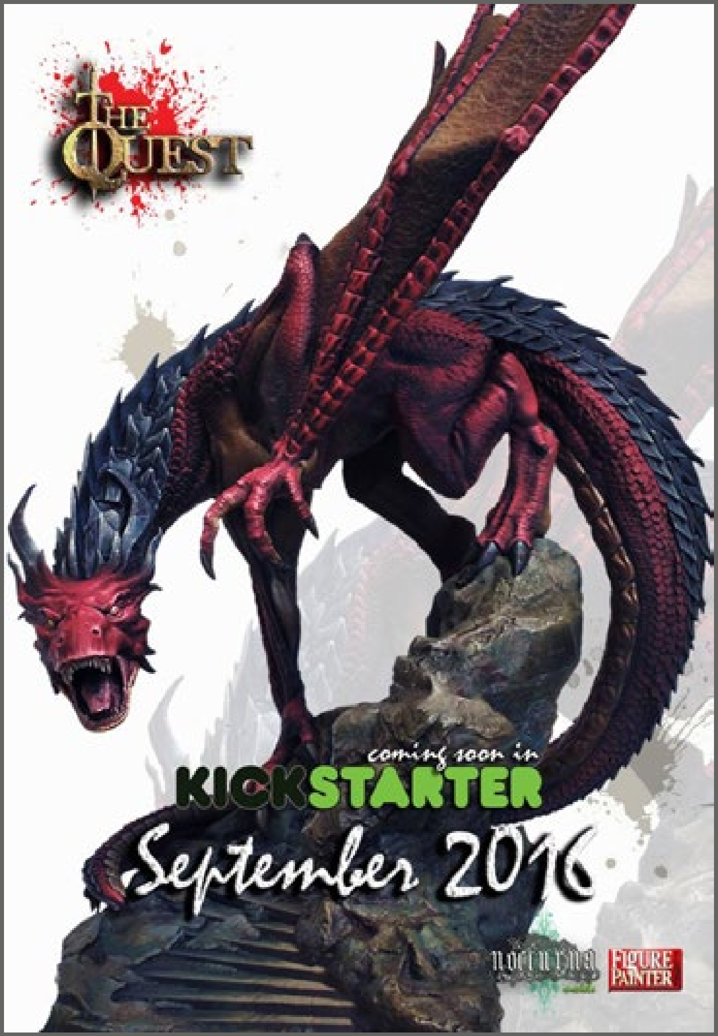
byLuke Wilson...Page 88

Fantastic Miniatures Krieg

by Terry Cowell...Page 100

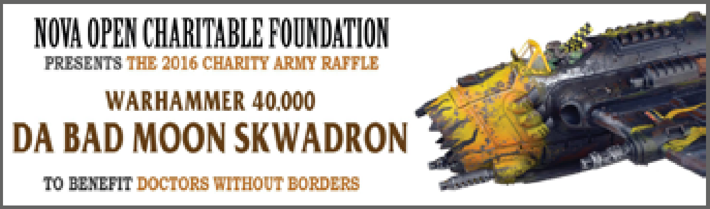
FeR Miniatures Sha’un, Ram Tribe Warrior

by Marta Slusarska...Page 120


THE QUEST
coming soon in
KICKSTARTER
September 2016
nocturna models
FIGURE PAINTER

KICK STARTER

A few weeks ago, **Figure Painter Magazine** was approached by **Nocturna Models** to help them with the relaunch of a new kickstarter, 'The Quest'. Since we first started FPM, many of the staff have backed various crowdfunders and we have had lots of messages, good and bad, about campaigns from all aspects of our hobby. So, with those in mind we have helped Nocturna shape their new campaign to make it as painless and exciting as possible. There are going to be plenty of pledge levels that will suit everybody and the miniatures are really fantastic, so we hope all of you will be eager to help support this new range and our friends at Nocturna and bag yourself some very cool miniatures. Remember, without companies like these, there is no hobby. For more details, click here and join 'The Quest'!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Raffle tickets are on sale now for the **2016 NOVA Charity Army Raffle**. Four armies, two other forces, and eleven individual items are up for grabs and international shipping is included for all of the items. The four armies and two other forces include KR Multicases. **The NOVA Open Charitable Foundation** is an organisation close to our hearts and one that **FPM** has supported for the last couple of years. One of our own, Sean Fulton, is busy painting an Ork character model for the individual item raffle, so if there are many spelling mistakes in this issue, you now know why!

If you want to lend your support this worthy cause, tickets are $1 and $2 each and the money raised goes to **Doctors without Borders**. Click here to go to the NOVA page for more information.

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As many of you will know, we held our first SeminART a couple of weeks ago and everyone who attended the two day event all agreed it was a pretty cool weekend. Well, we're not ones to rest on our laurels, so we are busy organising more events and have plans to run at least eight more over the next 12 months at various locations across the UK. We'll be starting our new SeminART social media page soon which will be the best place to keep up with news and schedules about SeminARTs taking place around the country, but until then we have a bit of an exclusive for our readers. The next artist to grace our shores and teach us some of her skills will be none other than **Pepa Saavedra**. The workshop will be taking place in Cardiff towards the end of October. Final details, dates and prices are yet to be confirmed, but we know this painting weekend will be popular, so keep an eye out for more information.

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By Terry Cowell

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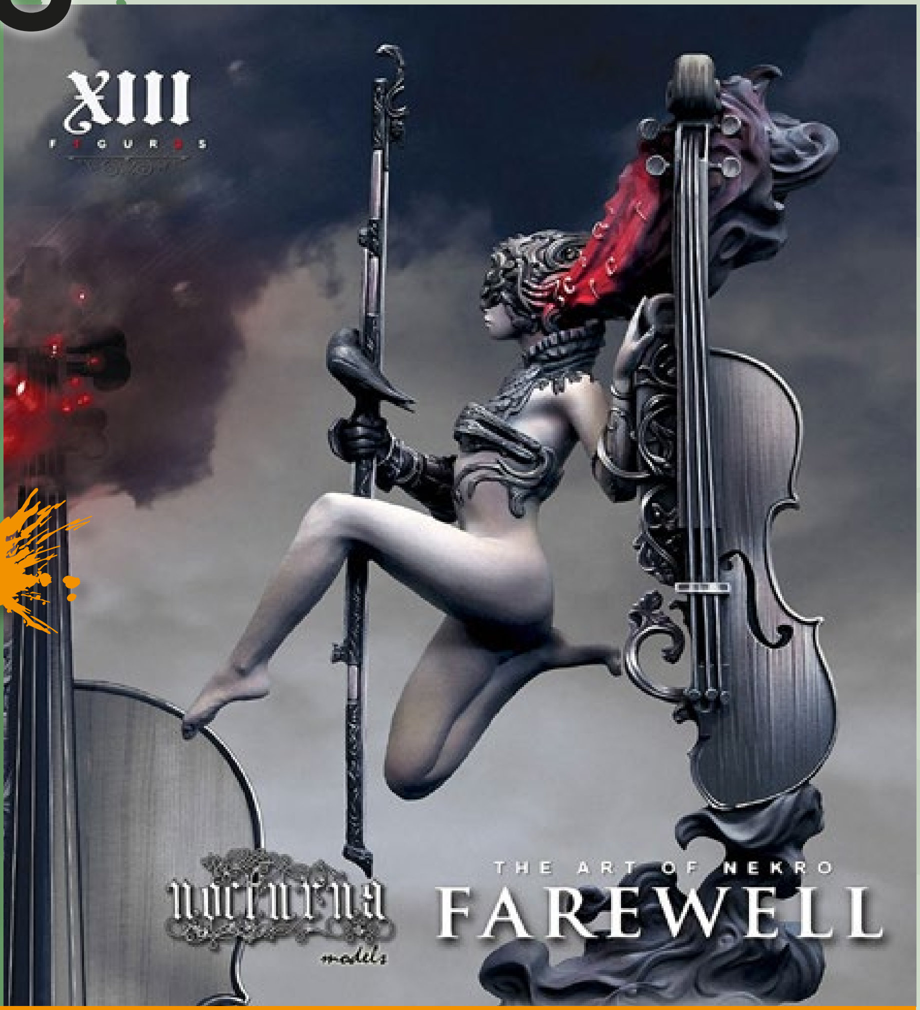
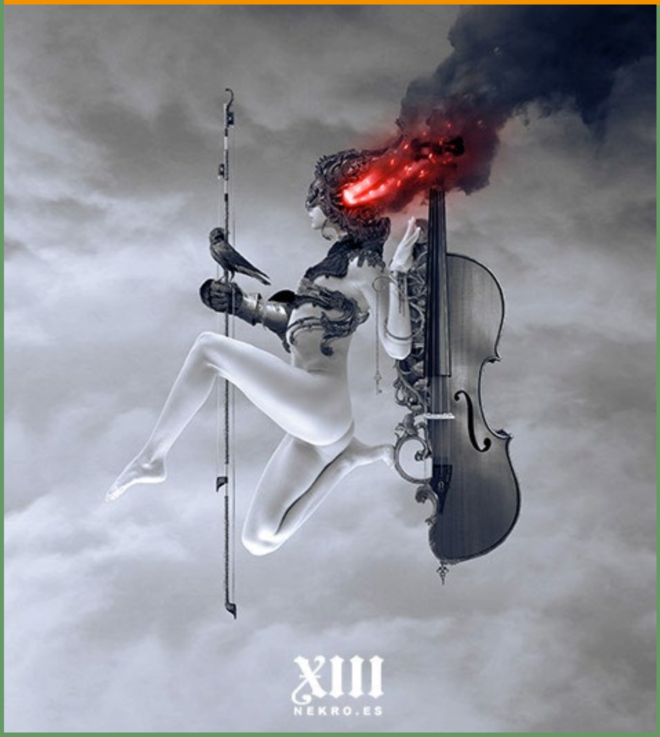

XIII
FIGURES
nocturna
models
THE ART OF NEKRO
FAREWELL

Nocturna Models' Farewell


XIII
NEKRO.ES

Farewell is the first release from Nocturna's XIII range of figures. The original concept was created by Nekro and the piece was sculpted in Z brush with the art direction from Jesus Martin.

As with all the larger scale miniatures I have received from Nocturna, this one arrives in a sturdy metal tin box. It has a sticker over the top depicting the box art superbly painted by Marc Masclans. The sticker also has all the information about the range and the concept art author.

Inside there is an art card with the cover art picture (I would like to have seen alternative concept art from Nekro here given that the picture is already on the tin, but I am just being greedy).

Underneath the top layer of foam you have **4** components: the **main torso, the head, the cello and the bow.**

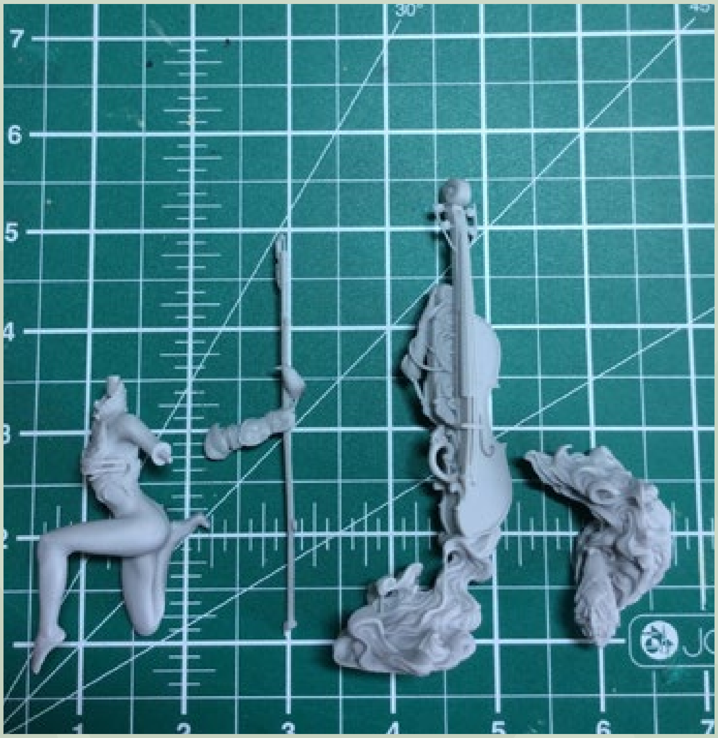
XIII
THE ART OF NEKRO
FAREWELL
90MM
Point - 1 inch = 72 points(72pt)

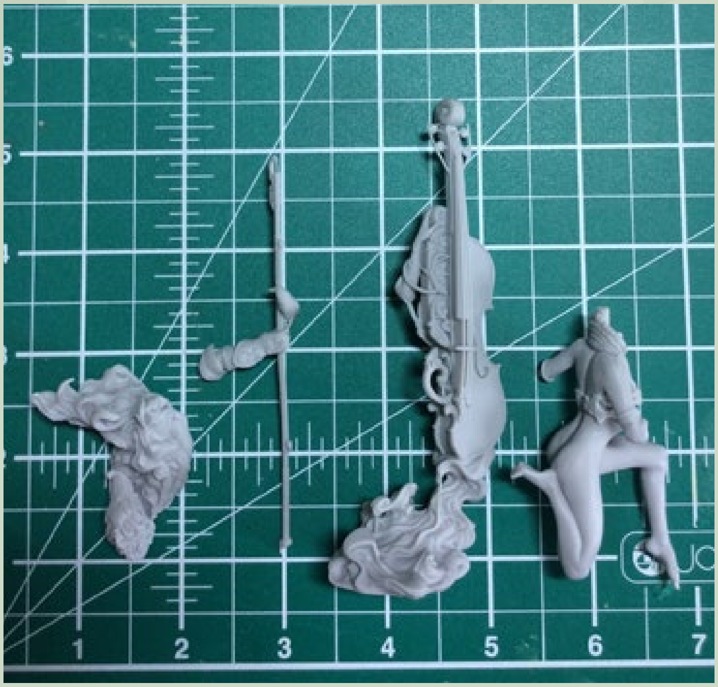
XIII
FAREWELL

Under the Optivisor and lamp, she is a beauty to behold.

The light grey resin has that distinctive quality feel to it and I could only find a little flash to be removed within tiny areas of detail such as between the bird legs. There are no deformities and only one minute half air bubble on her right side back almost between the shoulder blades. There are a few stem points that will require careful removal; an easy task in itself, but with such a gorgeous piece of art care is advised. I will cut mine above the stem and sand down. There are mouldlines, but they are so well hidden that upon initial inspection they were invisible to me. One runs down the underside of the outstretched leg, while another lies disguised within her hair. These are placed in such a way that I feel this is an indication of the experience that Nocturna has--they really are masters of their craft.

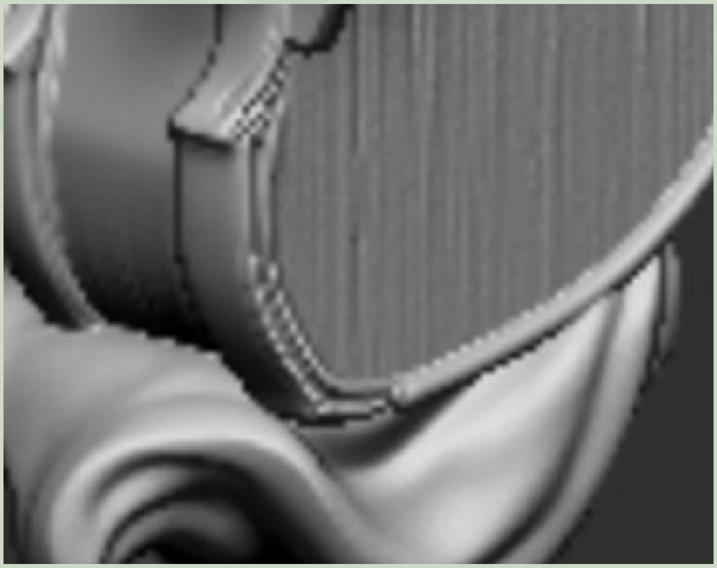
I noticed that at the base of the cello, the rim does not





run all the way and at first I considered that maybe it was a flaw. However, I then looked at the renders and the original art from Nekro and discovered that in the original art, the rim has a soft edge possibly to blend it into the space.

I spoke with Jesus Martin and discovered that to portray the scene, a subtle aesthetic modification was made where the rim is replaced by two rims. It works and I think it helps provide a more accurate representation of the artwork. It doesn't detract from the piece at all. In fact, I didn't notice it in the two painted versions on the Nocturna facebook page and take this as an indication the alteration is a good one.

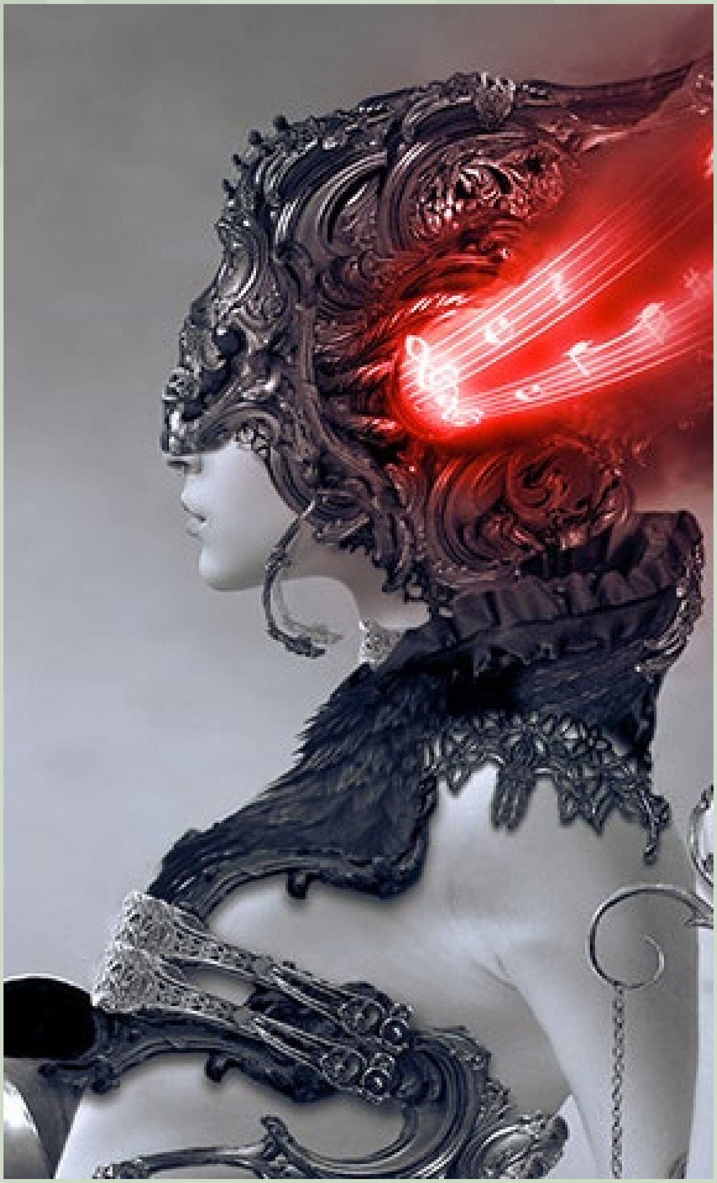


The reason I fell in love with this piece and subsequently the original art from Nekro is that the form of the lady mirrors the shape of the cello beautifully. Her breast, the curve in her back and her knee extended down mimic the other half of the body of the cello. While the vertical bow mirrors the strings of the instrument. At the top of the cello, her hair sweeps around it filled with musical notes. Her form reminds me of a ballet dancer and her delicate features add to the feel that this is a classic.

I wasn't sure about the significance of the bird that curves around the bow and Nekro told me that without explaining the significance it has to him, he much prefers to allow us to interpret it for ourselves and find our own significance. Perhaps the bird represents the song about to be set free by the musician and this is the farewell.

Regardless of the meaning we personally attach to this piece, it has enough interest visually to become a beautiful display piece without adding anything. I am fully expecting to see this emerge at competitions over the coming months.

The exciting news is that Nekro will continue to collaborate with Nocturna to bring us more releases in the XIII series. Click on the link to Nocturna for 'Farewell' or to look through their previous releases. Here is also the link for Nekro where you can pick up a book featuring his inspiring artwork.



Questions by Davide Rainone

insight interview

with Fabrizio 'Rusto' Russo

Place of origin? I was born in San Donato Milanese which is in Milan, Italy back in 1974.

*Major awards? I will say that amongst all of them, the most import*ant ones are my two Best of Show awards from the Monte San Savino show. I have many other BoS and received Best Fantasy at the last World Model Expo in Stresa. Then there are a lot of gold, silver and bronze medals collected in so many contests where I have had fun with friends. I also consider each competition I have been asked to judge as an award and also the attention I see from students during a workshop or a private class.

Years of painting? Despite my age, I am relatively new as a figure painter. For 15 years I work every day — all day long, 365 days a year...well, not entirely every moment, but my mind is always thinking about new perspectives.

Future plans? My hope is to continue to work with colour. I believe I have had extraordinary luck and I hope it will last for long time.

This month, I would like to introduce you one of the most famous Italian miniatures painters, whose talent and courteousness are renowned in all corners of our hobby.

For many years he has been winning competitions all over the world and he is also a fore runner of the more artistic way of painting where his painting style has many things in common with the world of illustration and his miniatures are more pictorial in nature.

This is Fabrizio 'Rusto' Russo.

1 *How did you start painting and why?*

I always have played with pencils and paints. My educational and cultural path is strongly bonded to this passion in every way. I can still remember some drawings I did while in kindergarten. For me, these have been essential steps: the decision to go in depth with my studies, entering in the arts at high school and then at the school of fine arts. After that, my interests widened and in my first experience at a trade show in Bologna, I met the director of a series of hobby shops that were very famous at that time, 'Blues Brothers', who told me, 'Your drawings are very nice, but I am not interested in them. If you want to try in painting miniatures, come in my shop in Milan where there is a guy who teaches painting every morning.'

Later, I bought a goblin box made by Games Workshop and painted them all in one day. A few days later I went in that shop with my twenty goblins and a few dwarves painted exactly for that occasion. The director told me that 'They are shit...but it's clear you have good skills. Ask Luca to teach you!' So, every morning for a month, I went there to learn something completely new for me.

A while later, I started to work at the shop as a miniature painter and painted armies. In those years, the first very artistic revolution started in fantasy world. Rackham arrived on the market with their wonderful models and painting techniques strongly orientated toward illustration. Everything was happening in the Blues Brothers shop where I was working, because it was the Italian distributor for the French brand.

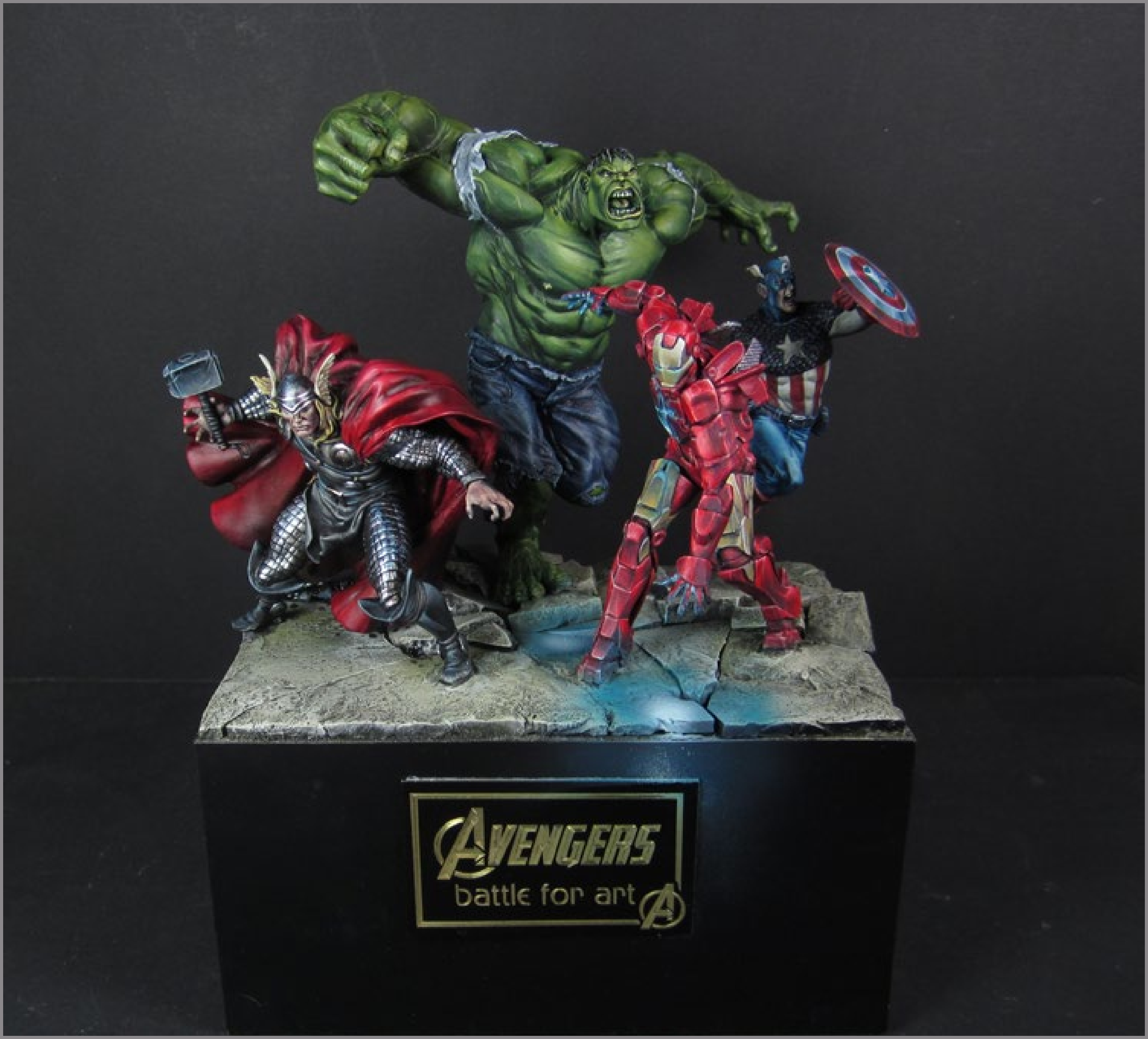
One year later, under the same patronage, we opened the 'Blues Brothers Studio', where we were painting only armies and models for collectors for Italian and European clients and I was the assistant manager. After another couple of years, we decided to separate ourselves from that brand, opening an independent paint studio, the higHLight Studio. We were three partners with whom, in a few years, I trained almost one hundred painters. Some of them are still active painters in our little world.

After few years, my ex-partners took completely different paths. I never stopped painting miniatures since then, so this is my main activity.

There is no why; there are only a succession of questions and answers, in every single colour draft and every single brush stroke put down. These questions and these answers are the reason why I always find new incentives to paint.

2 *You are a veteran of hundreds of contests. Tell us about the beginning, the experiences in the Golden Demon, the forums, etc.*

A direct challenge is what keeps steady the relationships in our little world and keeps it alive with its rituals. For so many years, I took part in many events, in Italy and abroad. I like to visit new places with the added excuse to enter in a show or contest.



My first one was in Lucca Comics & Games in 2002, but I did not enter in the contest because I was still a beginner and I did not consider myself worthy yet. Instead, a couple of months later, I entered in my first Italian Golden Demon contest in Milan, where I won a gold in the 40k Monster Category with a converted Ghazghkull, an Ork chief with a series of busy goblins all around him. It was a strange experience; I enjoyed it despite the show being very badly organized.

Slowly, I took the decision to travel more and more, trying to feed the need for myself and for the community. I entered in every contest I could, traveling almost every weekend, meeting people all over the place. During that period, a certain dialogue between fantasy and historical genres was starting, two sides to the same coin. I attended 'Le Petit Soldat' in Saint Vincent back in 2008, one of the most important events at the time. I saw paint works from all over the world and looking at the models, I learnt a lot.

The next year, I was called to be judge there, but unfortunately, LPS was no more. With years passing, some events became unmissable. I took part in every Italian Golden Demon, and some in Spain, Germany and France. I learnt many different techniques, but most of all I went to these places to study the inventive and originality of the different European schools.

S-TEAM
Berserker

Forums helped to open dialogues, through articles and the chance, now lost with the demise of forums, to write ourselves and compare and analyse many topics, from technical issues to more personal ones. That was the time when some tutorials about different techniques and theories started to be shown and that allowed some of us to re-focus our hobby into more artistic works. Now, thanks to facebook, a simple 'Like' seems to be enough and that's it!

3 *I'd like to talk about contests now and the different facets as both a competitor and a judge. What has changed in these contests and what are your feelings about this?*

The idea of competition has always stimulated me. Many things have changed from when I started, but the pleasure I get from taking part has not.

Different jury experiences have allowed me to understand how to quickly examine and understand what I have in front of me on the competition tables. I always have been very critical, even if I believe it's very hard to give an in depth evaluation about works from artists.

Competitions are now at such a level that we are in need of, indeed I am very certain of, strong changes in many judging methods.

To be a judge or a competitor are roles that you should to play. They require the maximum effort and they are the moments that help to improve our own understanding of our own skills and abilities.

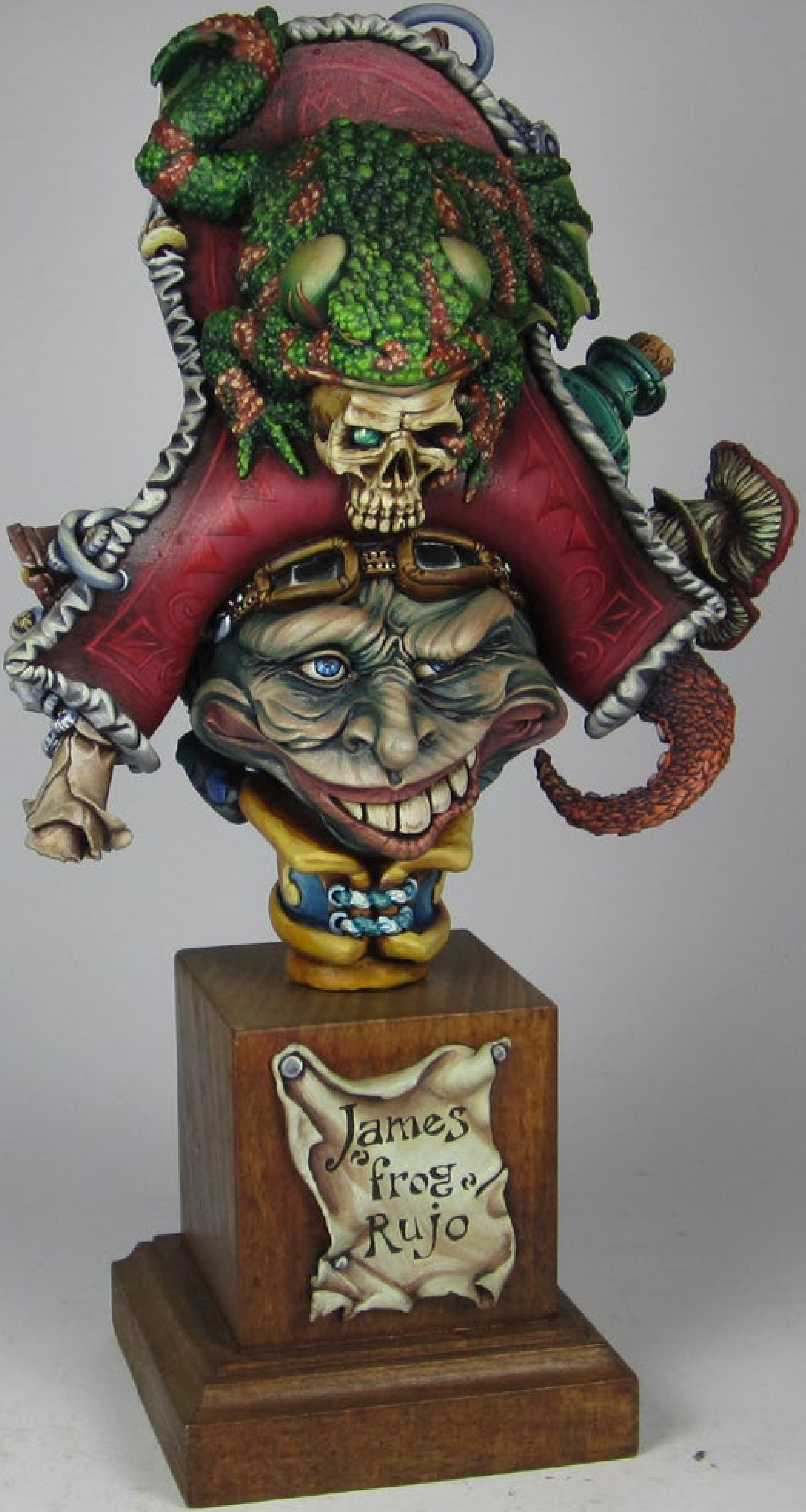
4 *What show will you never miss and why?*

I would enter again in almost every contest I have entered in the past. I usually have fun and for many reasons I will say I have also been lucky!

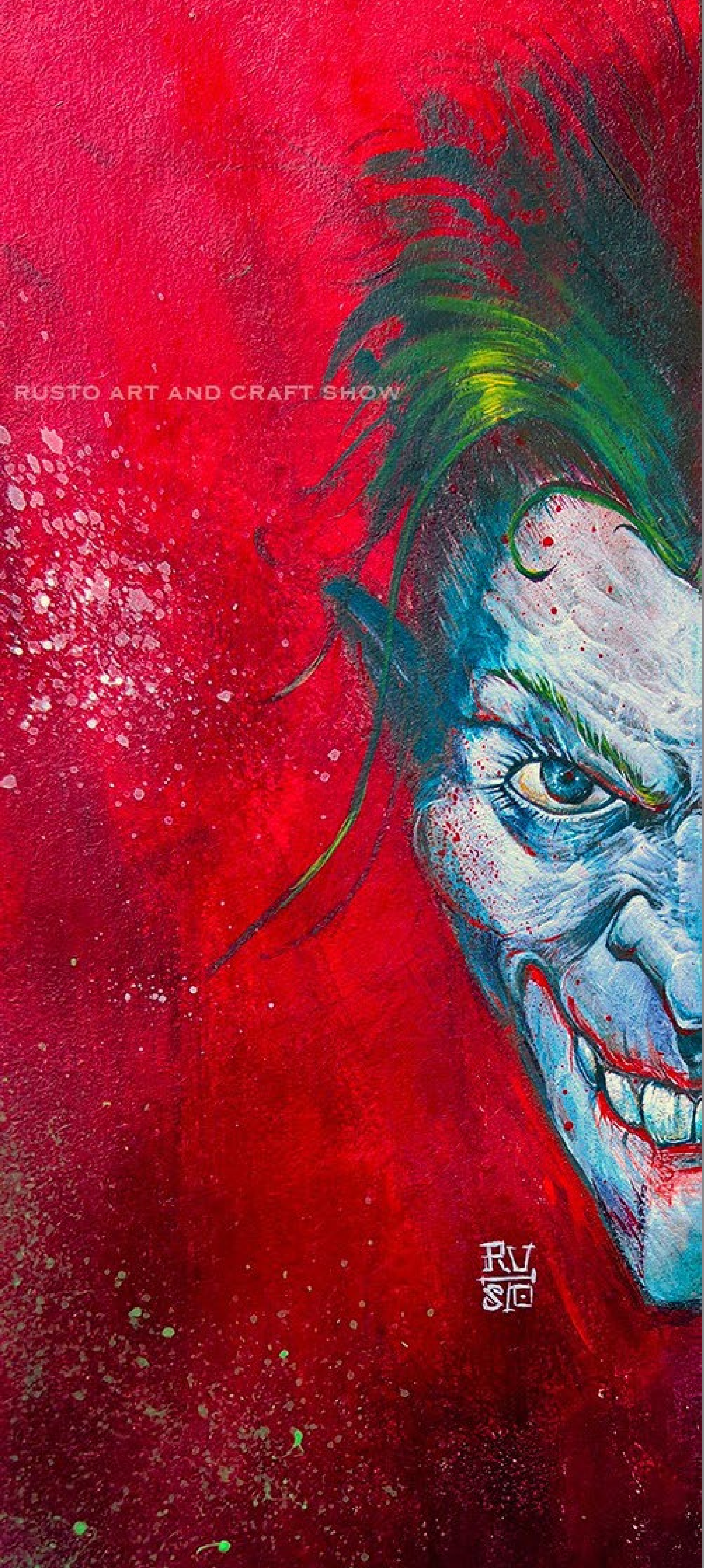
There are two contests that I could always be persuaded to enter. The first is the Golden Demon, where I was able to engage new guys and bring them to the dark side of painting, but unfortunately Games Workshop has only kept the English show alive. The direct heir is the Crystal Brush, but that is still in its early days, so let's see what will come of it in the future!

The second show that I will never miss is the Monte San Savino show, because it is the one where visitors can watch the best things ever and because the beautiful atmosphere there.

To conclude, I will give FPM readers a little spoiler. I invite you to keep an eye on the next Lucca Comics & Games show in 2016 where I am organizing an event/contest with the NKGC club. The idea is to give free space to authors, artists...not specifically in the miniature industry.


James
frog
Rujo

Terrible


RUSTO ART AND CRAFT SHOW
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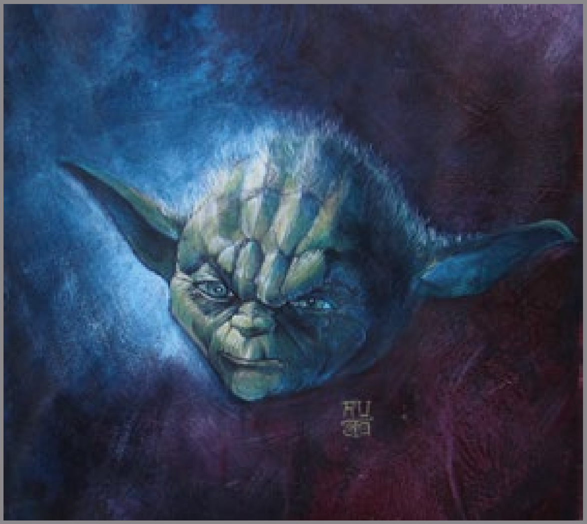


Lucca hosts about 500 people during the days of its event. I have longed to hold an event that can pay homage to our sector on such an important stage and I am so happy to have this opportunity. Anyway, I don't want to reveal too much yet, so please follow me on my facebook page and shortly I will reveal all the various details.

5 *What can tell us your role as painter is today?*

Since I closed my collaboration with the second paint studio, I always worked alone. However, I am always open to new collaborations and activities, respecting the jobs I have already scheduled. In fact, at the moment, I have several projects ongoing.

For example, I have just completed a new box art for Pegaso Models and it's always a pleasure to work with them. They are a reoccurring point for me. Recently, I have also painted a new model for Kabuki Models that I am very proud of. I hope to able to work again with both of these companies.

There is a lot boiling in the pot also with painting courses. I will hold a workshop in Rome, the next 4th and 25th of September, which is a thing I was trying to organise for long time, but I have been forced to push back for personal reasons. Finally, I am starting again a new season of courses and I am honoured to start in Rome, with the guys of Lab-54 at their store. I receive many requests for personal courses, but I can hardly find the time to fulfil them all, so I am waiting for you in Rome! Then I will start to work on the next lot of requests.

Terrible
Kids
Stuff

6 *Could you tell us about your philosophic ideas about painting?*

More than speak about it, I always try to share it through my brush strokes. My studies are oriented towards obtaining an atmosphere and contrast. Illustration and cinema are my favourite sources of inspiration for the study of lights and shadows. The main aspect, one even harder to realise, is personalising and making my style recognisable. Even when I am interpreting a subject coming from an illustration, I try to make it mine. I feel that when we paint, we are the leading actor, the lighting specialist, cinematographer and director all at the same time. To pass these sensations through the painting is the most important goal for me.

7 *After such a long and successful painting career, what are your personal preferences, your personal tastes? What are your favourite subjects?*

An aspect that helped me from the beginning is to be able to paint the same miniature multiple times in tones completely different from the last. Thanks to this lucky skill, I am never bored; rather while painting, I always try to imagine the next version. When I am so lucky to choose a model for myself to interpret, I usually choose the one with a peculiar expression. I love big and mighty subjects, like orcs or evil beasts! Also, well-shaped, female bodies are technically very nice to paint.

As to theme, I like everything to pop and be easily recognisable. For example super heroes, Star Wars characters, comics, epic tales and legends, mythology, but also like historical interpretations, too.

Mmmmm...maybe it would be easier tell you what I do not like. I could tell you exaggerated subjects, or heavily texturised, because I prefer to interpret them the most extreme way possible. I sometimes become fed up with heroes and character models, so choose to paint instead a simple troop soldier!

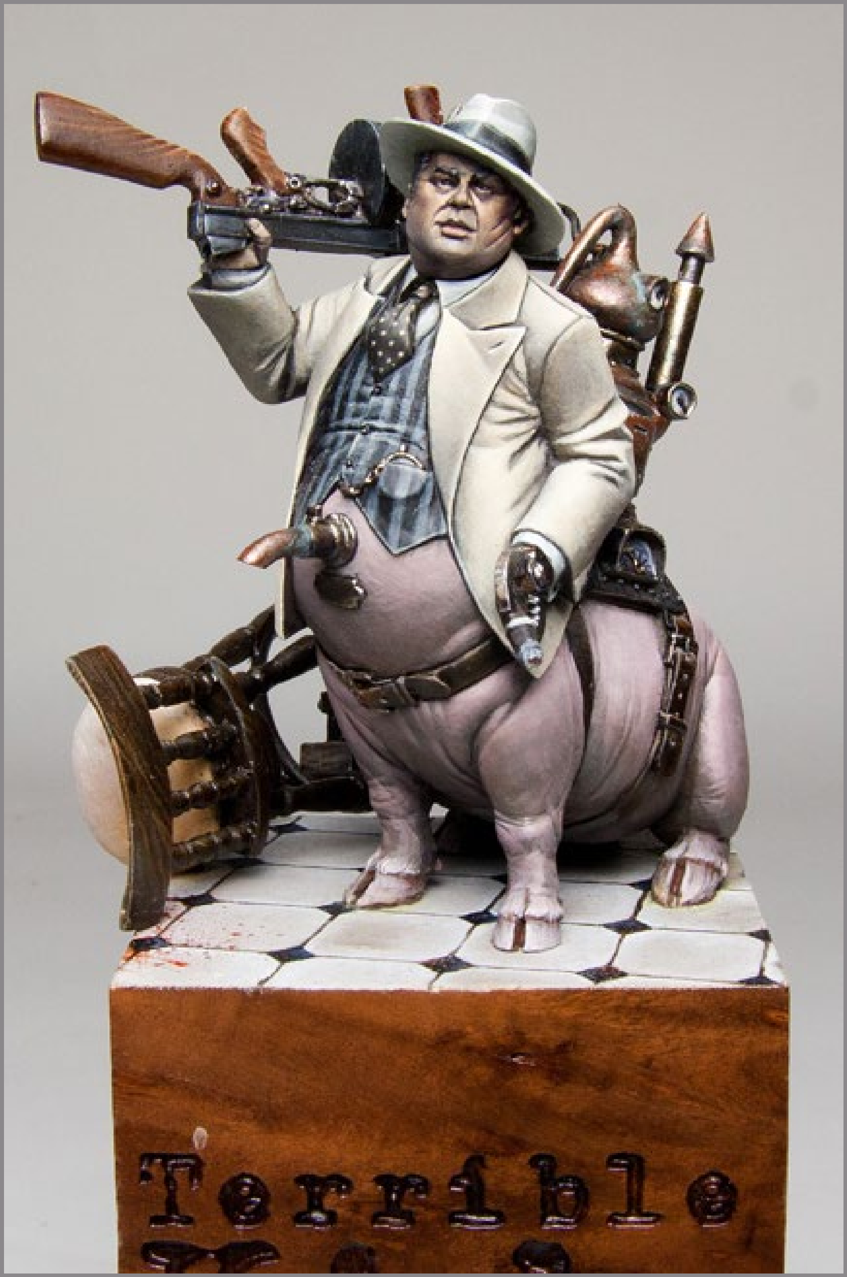
Lately I see many wonderful sculptures, which almost paint themselves on their own. I believe that this takes away a little bit of fun from painting, but if you like the subject... well, simply take it and give it a try!

8 *For a while now, the fantasy genre has been established and is always reaching new heights in respect to skill and imagination. This has caused some discussion of how this is contrasted by aspects of the historical genre and this has caused some bad feeling. What are your opinions of this?*

I have never found any difference between the two genres. I have read and written those discussions, but the one thing I have learned is that there is lots of passion for painting miniatures. Those that do the talking do it mostly in jest, but I have seen it crossing the line too many times and I don't understand that! My objective is to overthrow limits, so how could I accept one like this? It seems strange to be accepting as a painter by the genre you favour. I am the lucky to paint as my job and the majority of my colleagues just consider me as a fantasy painter only...I just consider myself a professional figure painter.

9 *You are, in fact, a very famous painter. However, recently you have tried your hand at sculpting as well as being a miniature producer. Can you tell us about it? Are you taking a new professional path and what are you working on at the moment?*

I always considered sculpting fascinating and if I could have had more solid basis I would have chosen sculpting at the school of fine arts. I believe illustration and sculpting complement each other very much. Sometimes I have attempted scratch built sculptures, but I believe I do better with conversions where I have more success in having a result close to what I was looking for.



'SergeantBlackArt' has been a very fun idea, but very demanding. We were forced to give it up for this reason. I created the group behind SBA, called 'Terrible Kids Stuff' that is still in operation and independently manages its own production, without thinking of the market and its rules. I hadn't realised until now that every box art you can see on the website, I helped in its creation. I have also wanted to sculpt one of the first characters, designed by my friend Paolo Parente. He is an artist that I admire a lot and I am lucky to know him for a long time, even if we only meet a few times. Regarding the production of a series, this is my only attempt.

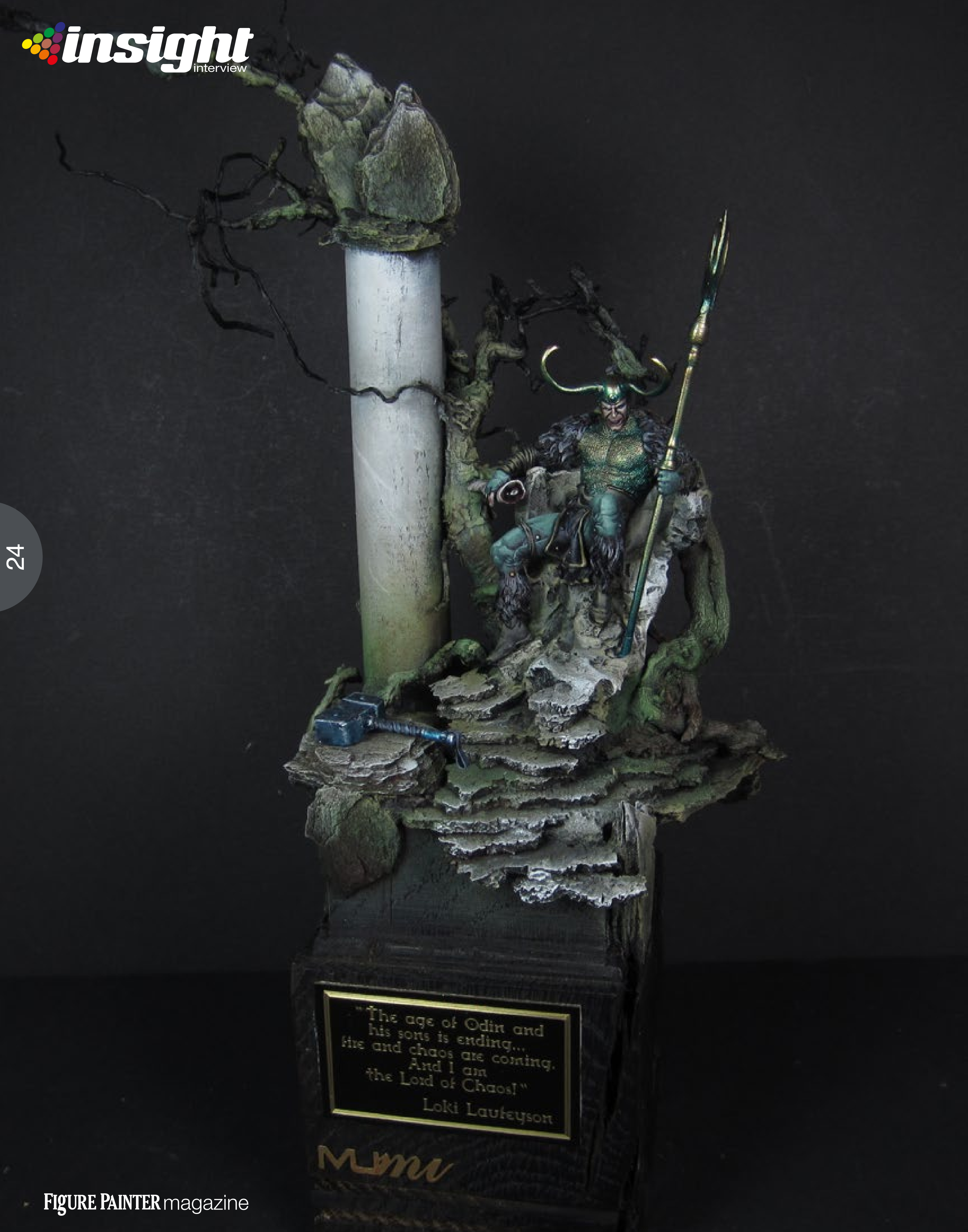
Talking about one of a kind models, the most demanding work I did recently is an orc inspired by the World of Warcraft, 150mm tall, with a few skulls. Here in Figure Painter Magazine, you interviewed the illustrator Gabriele Dell'Otto; well, my orc is inspired from the pose from one of his illustrations of Batman, maybe, my favourite one. When I was setting up my character's position, I suddenly thought, make it an orc and only then I thought to set it into the World of Warcraft. I am very satisfied about the result I had and I am sure there will be more added to this.

MUmi
MUSEUM OF MINIATURES

Then there is the MuMi, the Museum of Miniatures. It is THE dream...from the beginning, when I started this job, the idea of a museum for miniatures set my heart beating. I am so lucky to have as my friend a great collector, who allowed us to go crazy with this project. It has been a true challenge for me. It enables me to pass other works to artists that I appreciate, just because I appreciate them! It's a strange sensation because this is not a sensation I have ever had before. I have also learnt to know this sector more in depth, both its good and evil aspects. We started four years ago, revolutionising everything and it is still evolving! I would like to dedicate this interview, which I consider an honour, to this incredible project that has already brought us great results. Please, go on our website and follow our next experiences.

Another childhood dream is to pick up the brushes again, but changing and coming back to the two-dimensional. I have little free time, but when I can, I love to dedicate myself to the pencils and it is always a wonderful sensation. Now, I am drawing something that I hope it will be useful in the hobby world... let's see!

Furthermore, my friends Luca Baldino and Francesco Farabi asked me to create the next award for Best of Fantasy for the next Monte San Savino show. I have many ideas and something is already on the desk. It will be a pleasure to see an award I made in the hands of the best fantasy painter in MSS! I am so happy about this request. I can also tell you that I some very important collaborations waiting with foreign sculptors and one has been just closed with a fellow Italian...very original.


"The age of Odin and
his sons is ending...
fire and chaos are coming.
And I am
the Lord of Chaos!"
Loki Laufeyson

There is also a very big project in progress, a personal one, which I put on stand-by for a long time. Now is the time to pick it up once more and yes…I am writing a book. I have already told you about the project for Lucca Comics & Games for next November in collaboration with other Italian painters…too many ideas…and more. Let's keep in touch through my facebook page, RUSTO art and craft show.

10 *Many of our readers are beginners that want to learn more and improve or are simply passionate about their hobby. What bit of advice would you give them?*

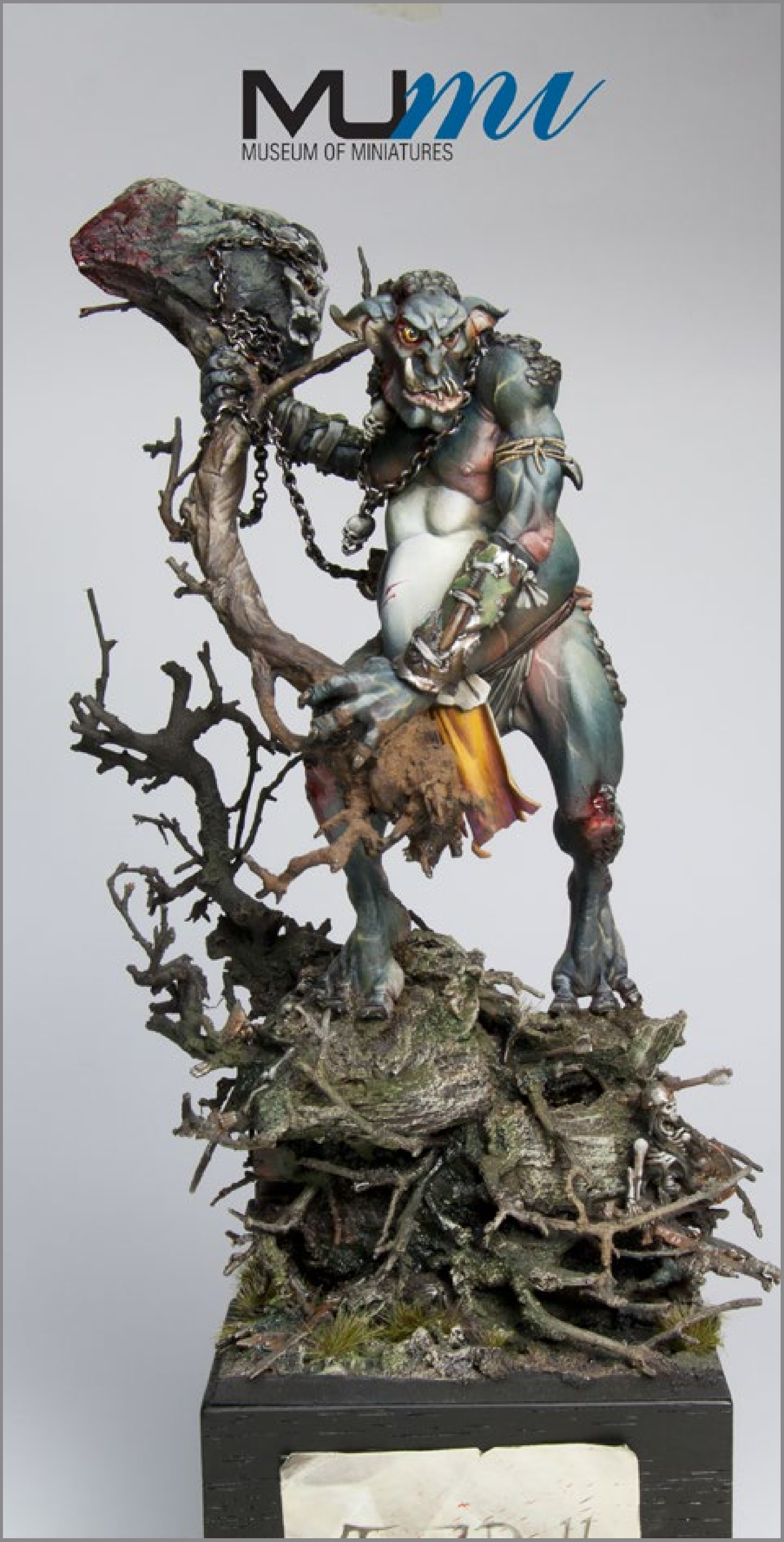
To everyone I say 'don't hurry!' There is no shortcut, you have to learn and gather everything and it takes patience. If this is your true passion, you should not to look for fast and easy solutions. You must face doubts and solve problems, adapting the tools you have through the knowledge you have of them. Direct experience, a lot of exercise! All of this will help you to find your own style.

Don't look only at the figure world, you can find so many interesting and useful things elsewhere! Searching, you will also gather images, memories to valuate yourself with what you are painting and telling yourself if it is good or not.

Have fun and be honest with yourself. Painting is developing muscles, so you must train them.

Ours is to tell a story in new ways, using new ideas and we have to search them out.

Thank you very much Fabrizio for being our guest in Figure Painter Magazine. Getting an insight into your painting life has been fascinating. I believe your words will be of great help for our readers and we will certainly follow the news on your facebook page. Good luck with your projects and see you at Monte San Savino!



ARES
warforge

by Marta Ślusarska

Ares Warforge is a new company based in Poland, but wants to become recognised the world over. Their first few releases have already set a high bar for the company and looks to make them a big name in the miniature industry. Recently, FPM talked to Martin and Arkadiusz from Ares about their new venture and future plans. First, we're talking to Martin.

Hi, Martin. Welcome to FPM. Can you please tell our readers and me a bit about yourself and obviously Ares Warforge, please?

Martin: *The company name is a bit like a shortcut from the owner's name: Arkadiusz. He's also a historian, who is fascinated by antiquity. He chose the ancient Greek god's name.* ☺

Who founded the company and when was it created? Can you tell us a bit more about the history so far?

Martin: *Arkadiusz is the founder of Ares. He came up with the idea for the company in 2014, when he started looking for artists and launched all the preparations, but we officially started as "Ares" just a month ago.*

You are the newest addition to the company. How did that happen? How did you find your way into Ares Warforge's gates?

Martin: *I'm just a friend of Arkadiusz. We met few years ago playing the same online game. :) Arkadiusz asked me if I'd like to help him a little and take care of Ares' facebook fan page and Instagram profile. We share the same dream, to give people high quality minis which we'd love to paint personally.*

The rest of the questions were answered by Arek. ☺

What's is AW's main field of interest? What genres? Busts or full figures?

Arek: *Both of them. At this moment we want to focus on fantasy, SF and horror themed busts, but soon we'd like to expand our offerings with historical models and also larger scale figures.*

Where do you draw your inspiration from?

Arek: *We're trying to follow what bigger companies are producing and fill the gaps they're missing. We find inspiration in our crew's fields of interest: the internet, games, movies and history.* ☺

What compelled the company to choose these kinds of subjects?

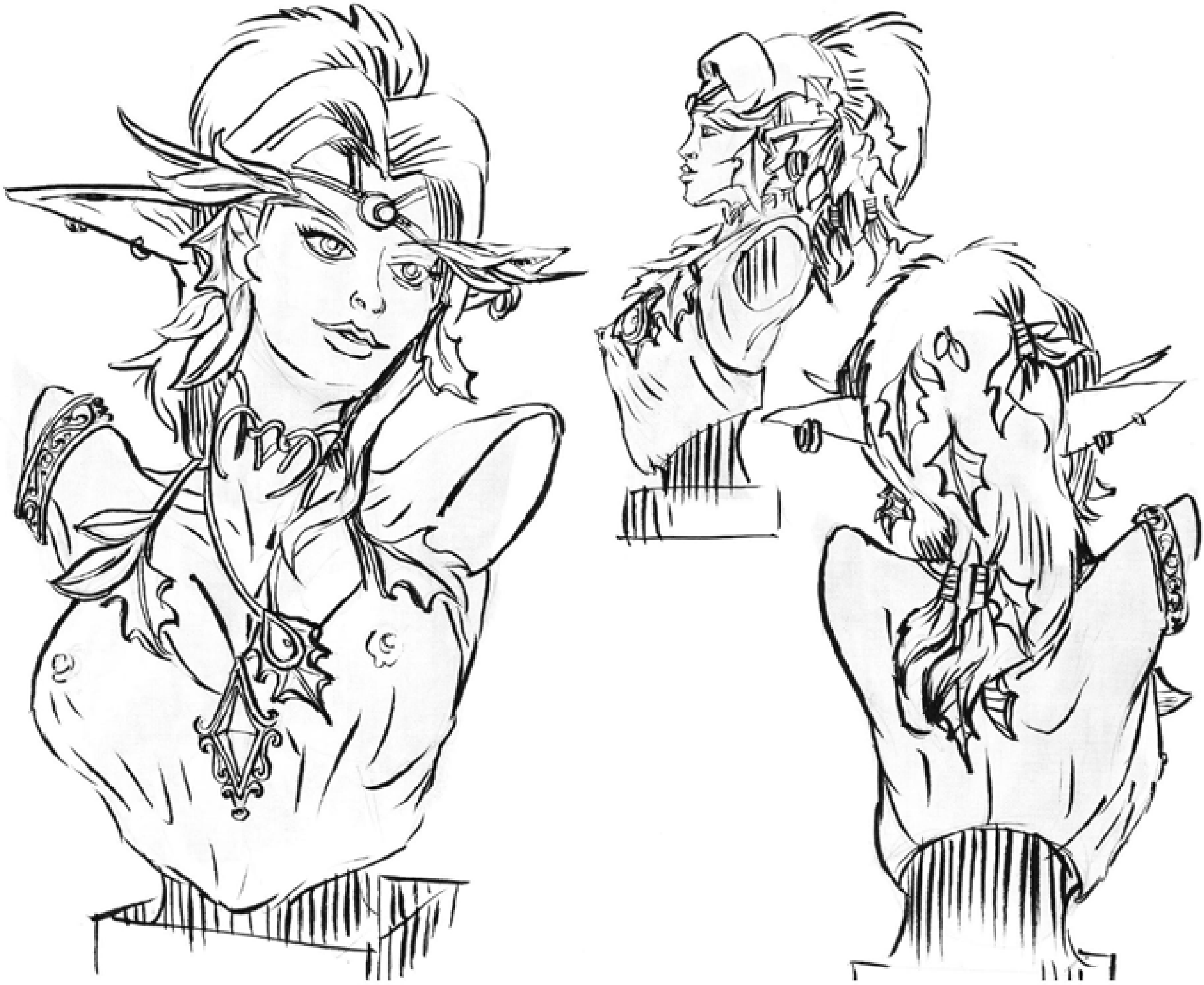
Arek: *At this moment we've focused on fantasy/horror models, because the miniature market is full of historical models, so another Napoleonic bust or German soldier figure would be difficult to sell. We're looking for the best ideas. If we find the perfect model that the miniature market is missing or any great historical character, we will release it.*

Are you planning to expand your range? And if yes, in which direction are you looking?

Arek: *We're thinking about releasing full figures; collectible ones, so probably in bigger scale than "standard war gaming" 28-32mm. We also have a really interesting idea for a range of figures which we've been working on for over a year, but for now we will keep it a secret.* ☺

The miniature market seems fairly saturated these days with the arrival of crowd funding companies plus many new, independent developers selling their own work. What makes you think that you'll separate from the pack enough for people to come to you?

Arek: *I think that the miniature market is still evolving; some companies rise and some fall. It's only a matter of finding your niche. If we make a high quality product that no one else is producing, people will come to us.*



Ares Warforge is really just a newly born company. You haven't even released any of your miniatures into general sale yet. What would you say to your potential customers to reassure them that you will deliver top quality product?

Arek: *Someone told me once that the customer buys products with his very own eyes and if something is nicely packaged, he will more likely buy it. I think that it's really important to make a good first impression, but if we want to make the customer come to us again and recommend us to his friends, then quality and customer service is very important. That's why we use the highest quality resin and take the casting process really seriously.*

How important do you find social media in reaching out to your customers?

Arek: *Social media is very important for us. More than 50% of our customers are smartphone users. That's why I think that the FB fan page, Instagram, Pinterest etc. are so important for us. Everyday hundreds of people search those media for miniatures. We're also aware of that we can't neglect traditional sources of advertisement like paper magazines, modellers' events, war gaming tournaments etc.*

So far as I know, you have only one sculptor, Przemek Szymczyk. Is it a deliberate action to keep all your sculpting consistent and somehow uniform in style or are you planning to employ other sculptors in the future?

Arek: *At the beginning of the Ares journey, we were speaking with other sculptors from Spain, Russia and many more countries, but the waiting times and the feeling that we were not taken seriously, made us focus on our native market. That's the moment when we've found P. Szymczyk. He is an unbelievably hard-working and efficient sculptor, who still makes new progress. We also have excellent communication. What's more, he paints all the minis he sculpts for us.*

Probably with company growth we will expand our crew with new sculptors, but for now Przemek is most important part of the team. ☺

What about your box art artists, can you share with the readers who's painting minis for you?

Arek: *Lukasz Grzyb better known as "C'tan" from Fantasygames Studio is our main box artist. He's one of the best Polish painters, but as I said Przemek also paints for us.*

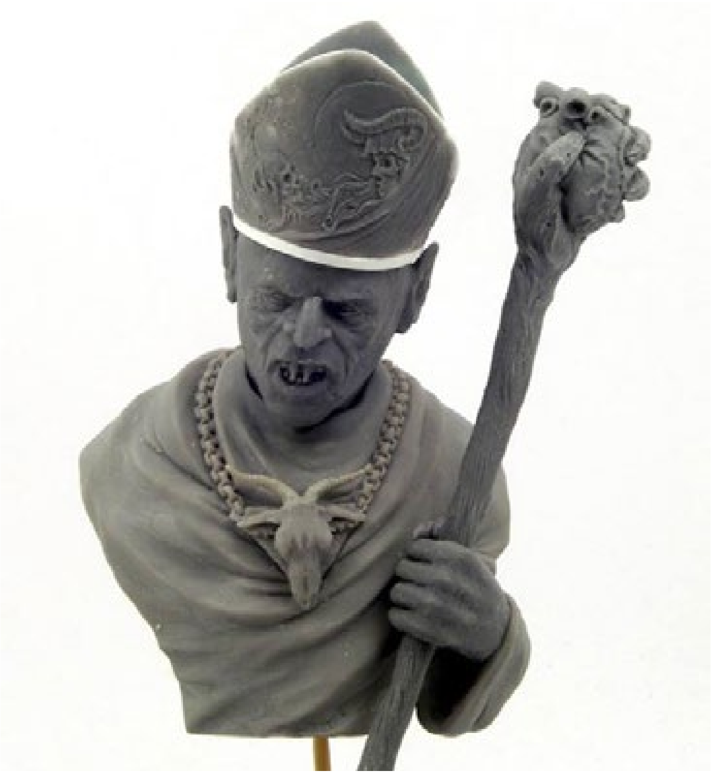
Any sneak peeks of anything coming out in the near future (for our readers, of course)?

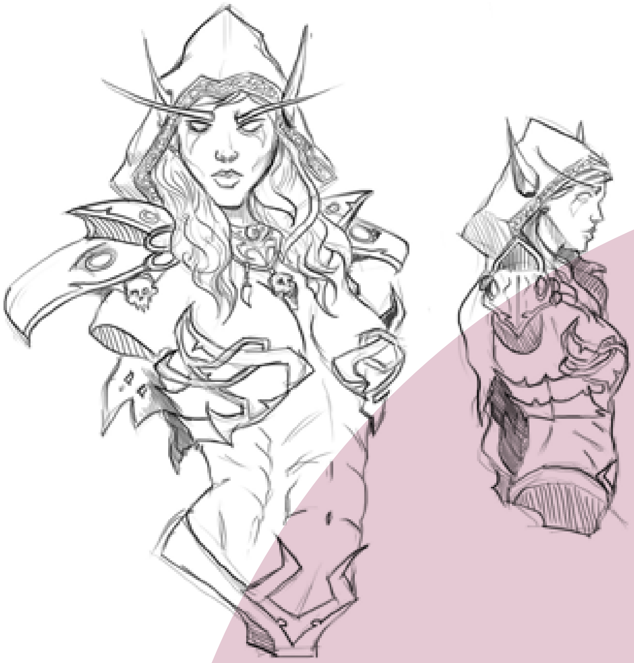
Arek: *At this moment we've finished working on two horror themed busts: an Unholy Priest and Possessed Megan, which should be released within a week or two. We're already working on two female busts in fantasy style and an alternative version of the priest called the Dark Priest. And there are lots more concept art to be sculpted in the near future.*

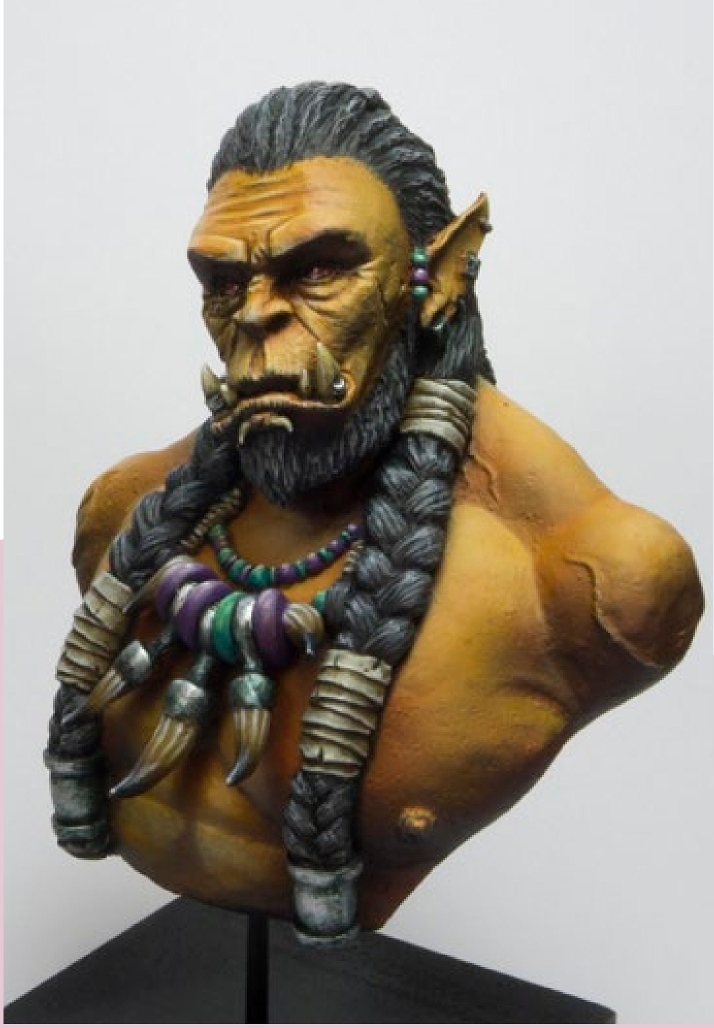
What can we expect from Ares Warforge in the long run?

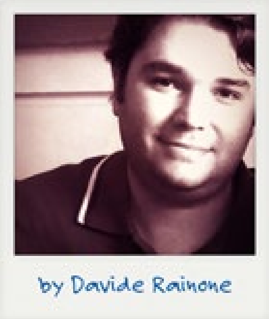
Arek: *For sure we'd like to keep up the tempo and release at least 1 bust per month in each of our themes: fantasy, SF and horror. As mentioned before, we're also planning full figures in larger scale.*

Well, thank you guys for your time and the insight into your company in this hectic time of start-up. It's been a real pleasure speaking to the both of you.









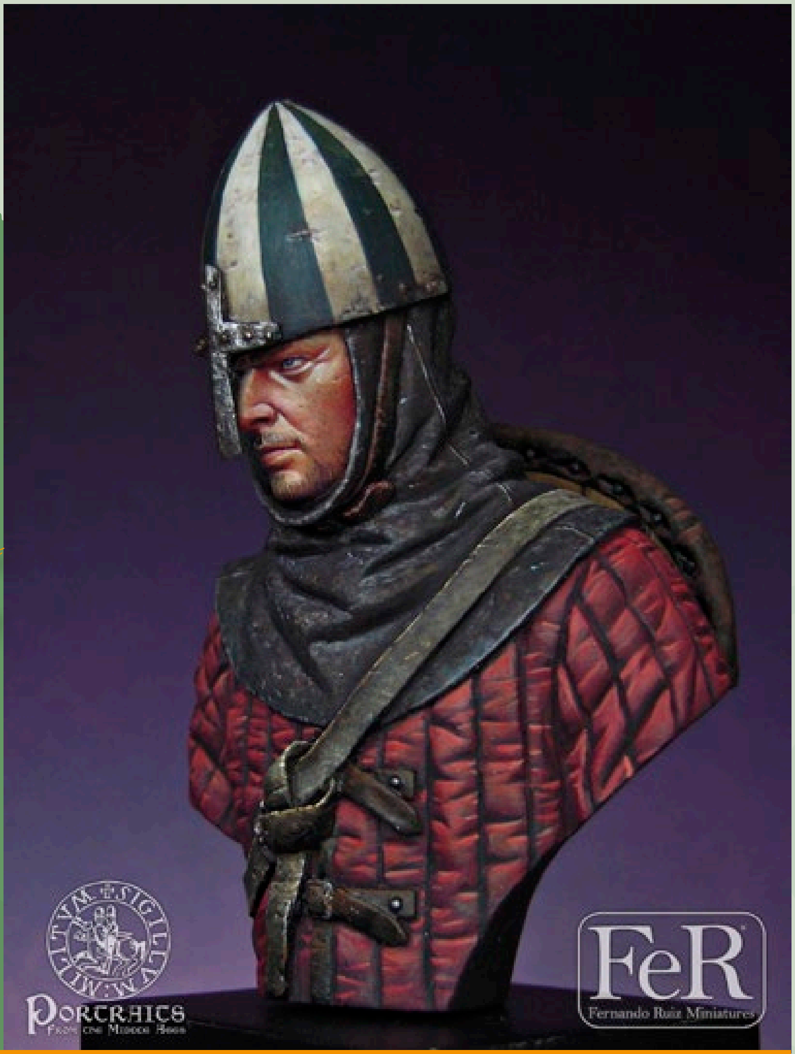
by Davide Rainone

Details

Price:	€22
Scale:	1/16th
Material:	Resin

Available from

FeR Miniatures



FeR Miniatures' Norman Warrior, Hastings, 1066

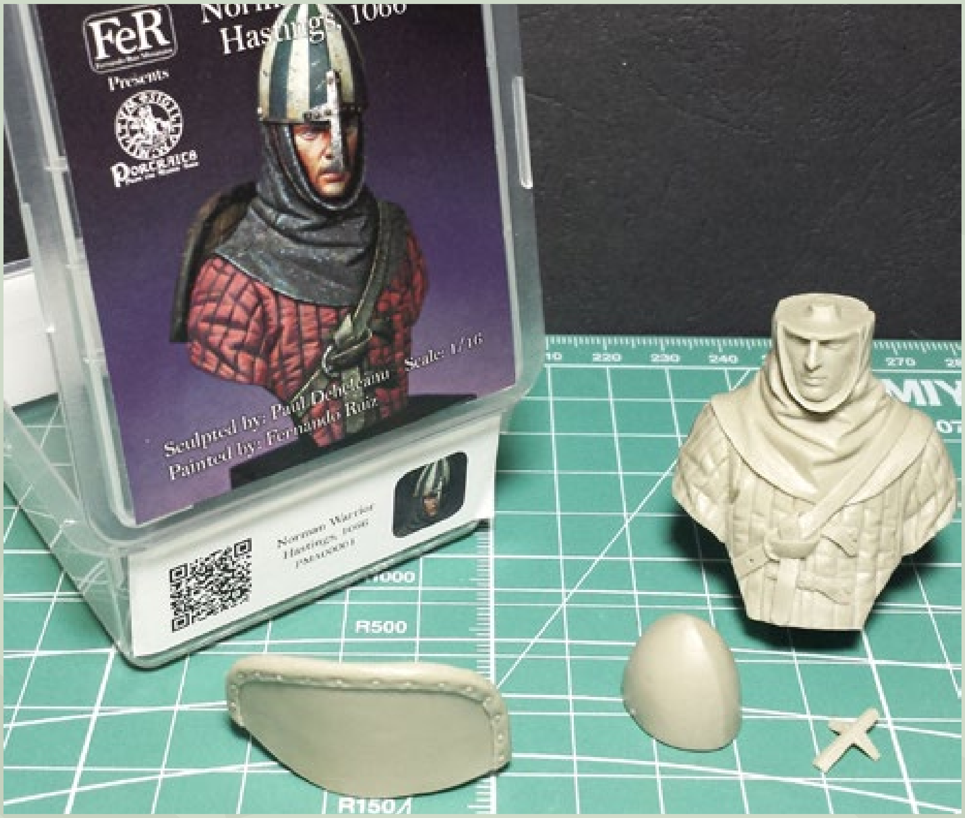
This bust, which I am sure many of you have already seen in our last issue during Fernando Ruiz's painting tutorial, launches a new line for FeR Miniatures, Portraits from the Middle Ages. The character portrayed is a very simple one – a Norman Warrior in from the battle of Hastings in 1066.

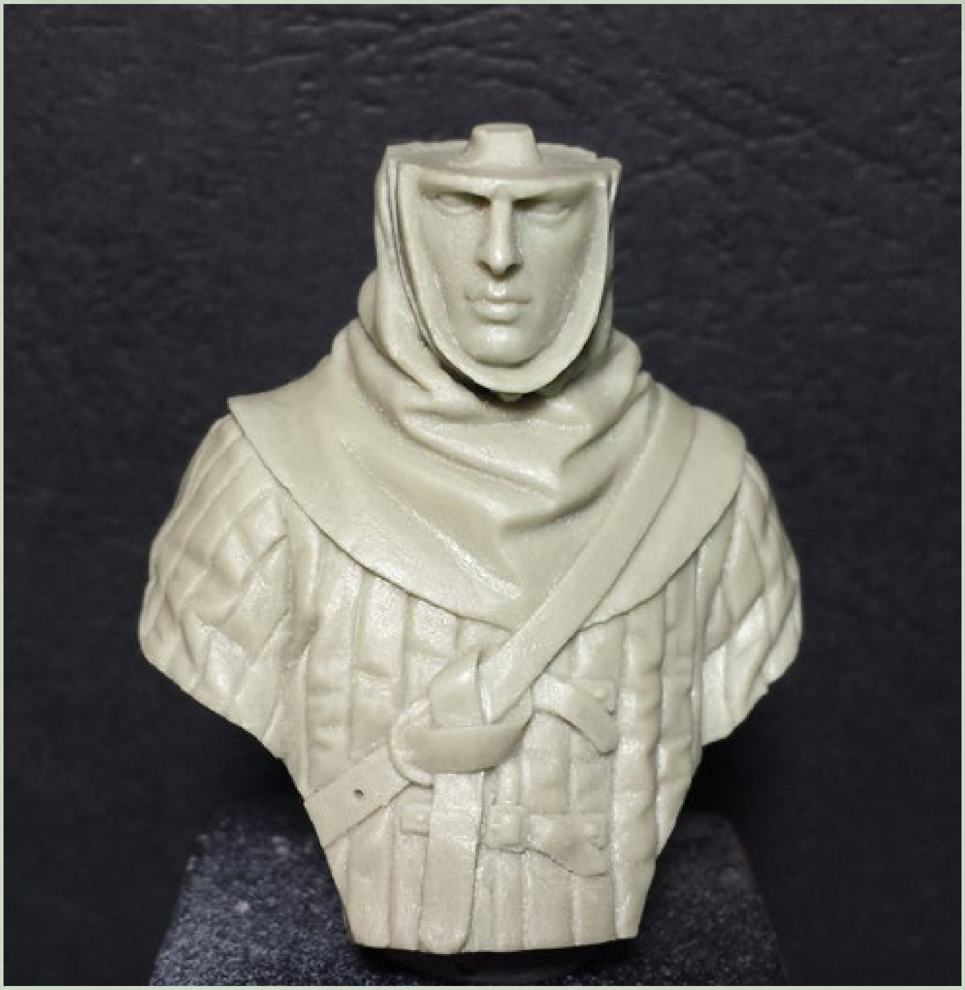
He wears the same clothing and equipment those warriors typically did; a gambeson which is a heavy fabric hood under a conic helmet with a nose guard, leather belts and a kite shield. The Normans were Viking descendants living in the actual area of Normandy, France. Their fierce commander, Duke William known as "William the Conqueror", brought them to victory against the Saxons in the famous battle of Hastings and later he became the new King of England.

The bust is very easy to assemble and counts 4 pieces: the main body and head, the conic helmet, the nose guard and the shield. It comes in a classic small size plastic case we are already used to seeing with FeR Miniatures, and wrapped in a plastic zip bag.

The kit's quality is very good, with essentially no mould lines or excess resin to sand away and no air holes, either. I can also tell you it is almost perfect with the precision of each joint. The helmet looks like it can fix in both directions being symmetrical; however, there is one side that fits better and you need no putty to fill any gap. The shield fits perfectly in the slots on his back. There are no slots for the nose guard, so it can be used as an option if you want, but care will be needed when fitting it. In fact, it's good to get some reference material before affixing it to the helmet.

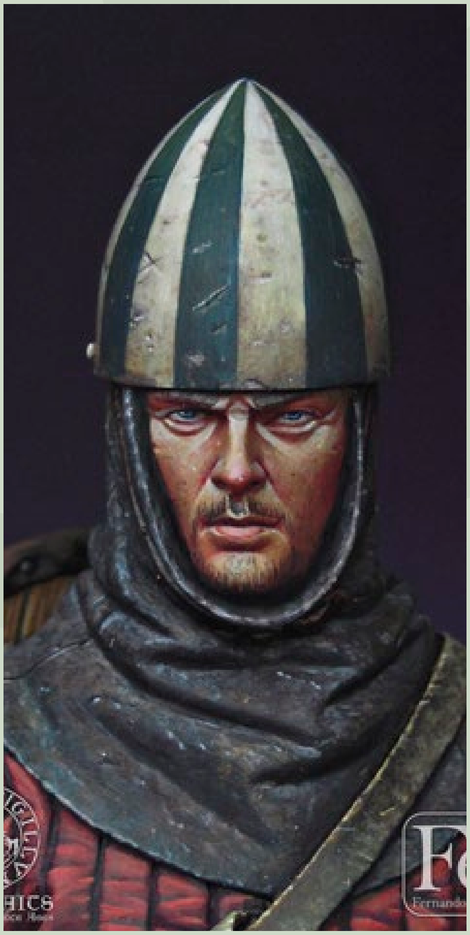
Being so simple in its basic shapes, but well detailed, this sculpture is very interesting in many aspects. The hood and the gambeson look very natural and the material is well represented. The face has a neutral expression, but is charming and all the muscles' volumes and wrinkles are there. It is a great blank page to practice good skin and proper textures.

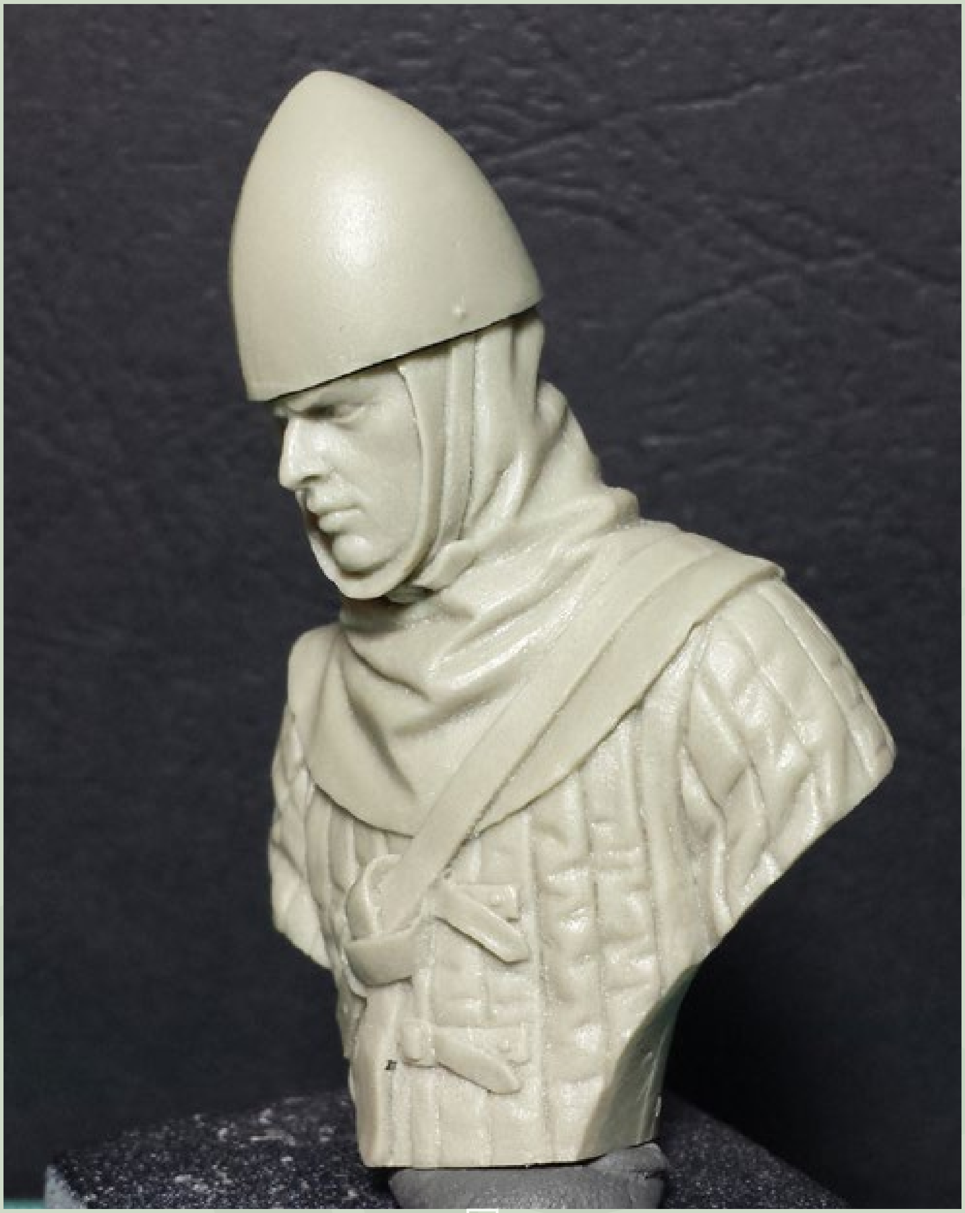

FeR
Presents
Hastings 1066
Sculpted by: Paul Dehelean Scale: 1/16
Painted by: Fernando Ruiz
Norman Warrior
Hastings 1066

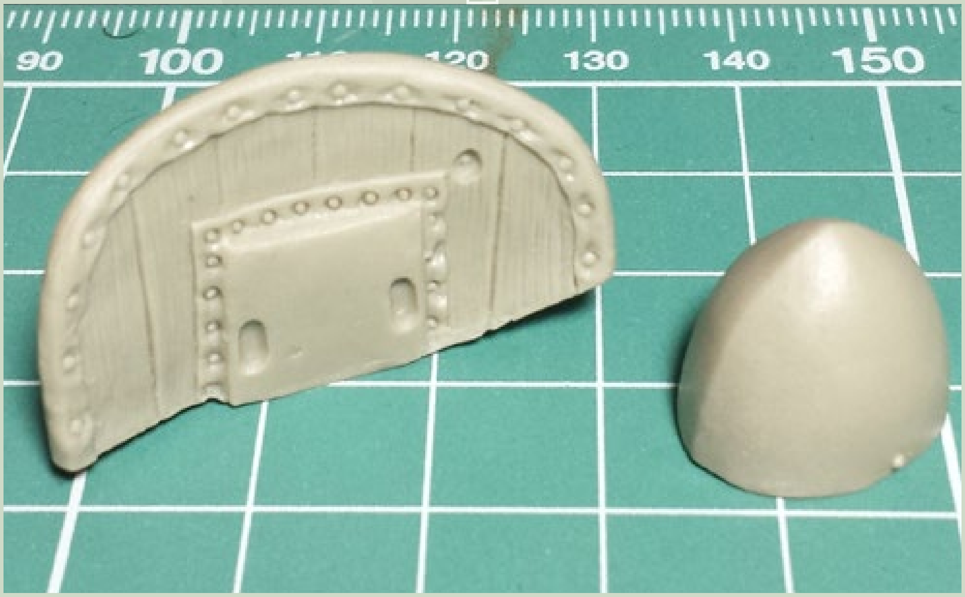


Despite his static pose and scale, this bust promises to be a very nice study. In fact, I consider it very useful for educational purposes. From beginners to experts, it can represent a good model where the painter can practice creating leathers, metals, wood (the inner side of the shield is very finely detailed), freehand (on the shield's front side), skin and two different fabrics and weathering pretty much everywhere, if you like. Also the volumes and directional lights it offers because of the different surfaces – wide and plain ones like the helmet, easy and wide folds on the hood, and complex volumes on the gambeson all go to make it great fun to paint.

Concluding my analysis, I have very much appreciated this little bust and its low price. Plenty of respect should be given to all its qualities as it holds great appeal for every level of painter.







Firestorm Games

Firestorm Games is an Independant Wargames Retailer in Cardiff, South Wales. As well as this webstore, we have our own bricks and mortar store, a short walk from Cardiff City Centre.

Attached to the store is our gaming area known as 'the Battlefields' which consists of over 35 6"x4" gaming tables, full of scenery for your pleasure! We are open late nights on Tuesday and Thursday and attract a large mix of people ready to play whatever takes your fancy! The Battlefields now also has a fully licensed 'Khador themed' bar, great when playing a casual game against your mates or in one of our regular tournaments or events.

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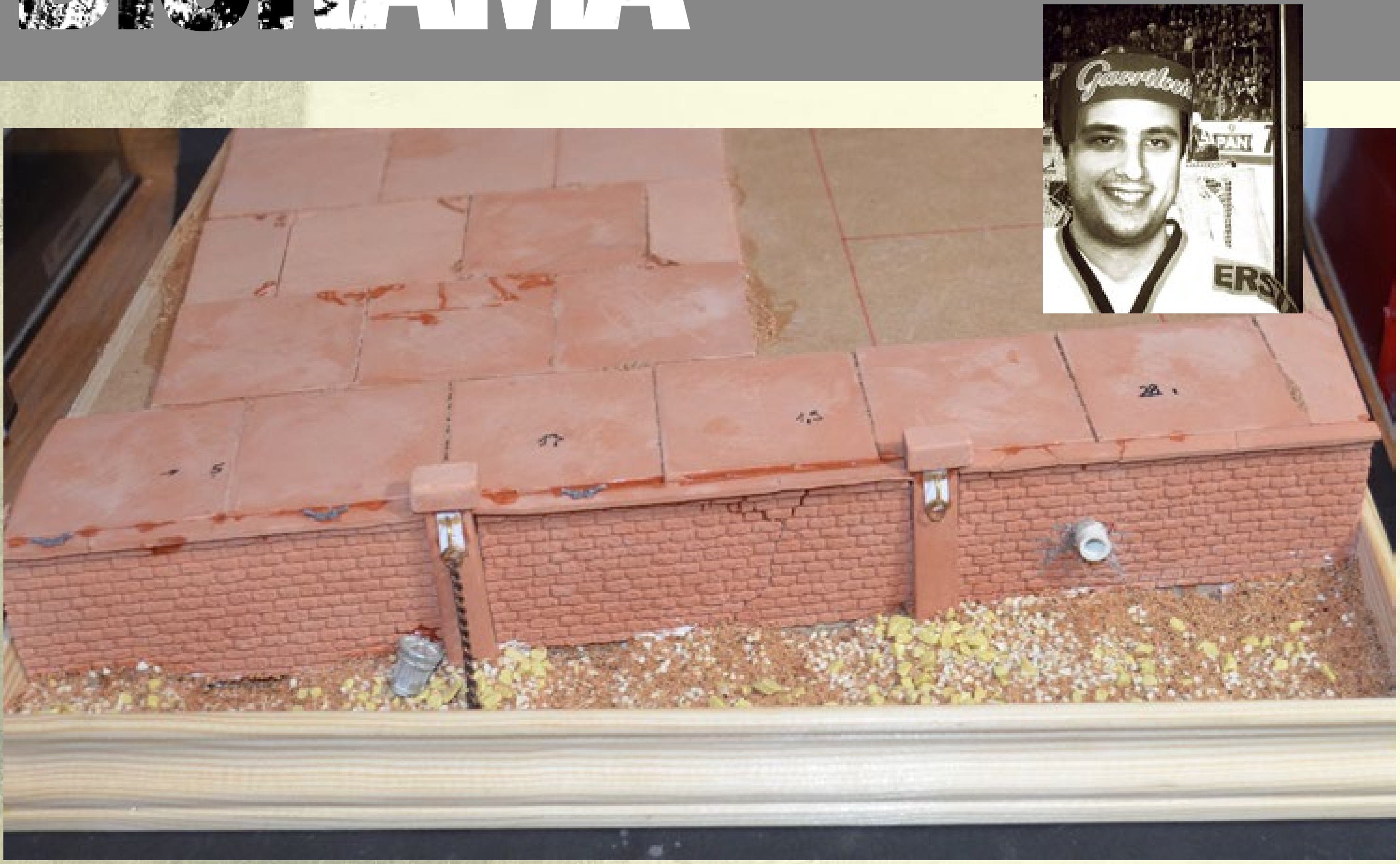
POST-APOCALYPTIC DIORAMA

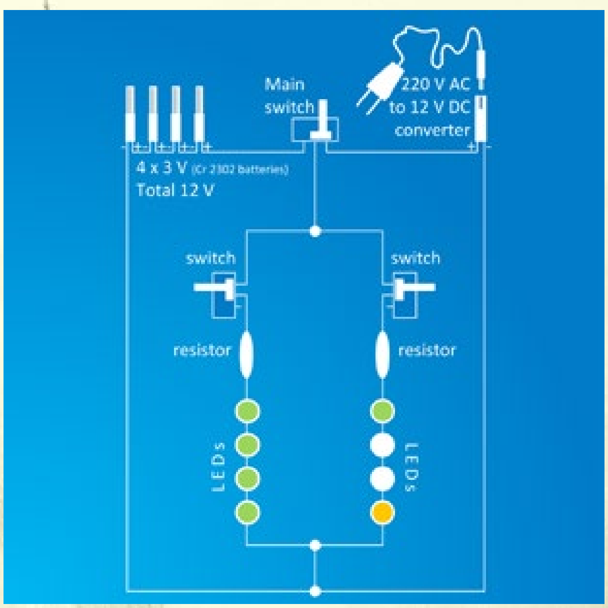
step by step part 2, by Marko Paunovic



Last month I started my new project, the post-apoc diorama. I made the basic frame for the diorama and added the base with a basin for a river front. In this article, I will be adding some electricity to the base as well as some basic moulding and casting of various concrete bits I'll be needing for terrain work. Time permitting, I'll even add some details to my river front.

If you remember last time, I cast some brick wall segments that would make the river bank. This time, the first thing I needed were a lot of concrete squares that would make the bulk of the base. I decided to make them 50 x 50 mm large as in real life they would be about 2.5 x 2.5 m and that seemed appropriate. Next, I needed two buttresses for the river bank to be placed in between my three brick wall segments. Using graph paper, I drew top down views of all the pieces needed. I made room for 10 concrete squares so I would need at least two castings, maybe even three. When I had all the drawings made, I copied it onto a clear plastic foil used for overhead projectors using a waterproof marker. The foil would serve as a base for my mould. I then made the frames for the mould from 2mm thick balsa wood. When I had all the elements, I glued them onto the plastic foil closely following the sketch. NOTE: make sure you don't use a lot of glue on the balsa frames; just two drops of super glue per plank, as that will make the mould as bendy as possible to enable easier cast removal while still retaining the structural integrity needed for casting.

Adding Electricity



As I mentioned before, I'll be adding some LEDs to this diorama. In all, I decided to use 8 LEDs. Four of them will be wide angle green 5mm LEDs that will add ambiance light in the river. The other four will be placed throughout the top of the diorama. An amber LED will be placed inside the gas station, a green 3mm LED will light the dashboard of the vehicle. One cold white LED will be on the vehicle as a part of the headlamp, while the remaining white LED will be inside a mechanic's lamp lying on the floor beside the car. To power the 8 LEDs, I'd need about 24V if connected in a series. However, if I connected 2 parallel connections of 4 LEDs in a series, that would require only 12V.

This setup would enable me to have two power sources available — a 220V AC to 12 V DC converter and a series of four Cr 2302 3V batteries. The power source could be switched from one to the other as the picture shows. Furthermore, by adding switches on both parallel lines, I could then switch them independently. Apart from the 4 battery holders, 8 LEDs and 3 switches I would also require two resistors that would require a quick calculation. The high powered LEDs were purchased in the component shop where I found the table with the basic characteristics of each of the LEDs.

Colour		Amber	Green Wide Angle	Green	White	Units	Conditions
Material		GaAlAs/GaAs	InGaAlP/GaAs	InGaN/GaN	InGaN/GaN		
Brightness Viewing Angle	Min	3000	2000	3000	2000	mcd	IF=20mA
	Typ	5000	3000	6000	5000		
Peak Wavelength		25	25	30	25	8000	IF=20mA
Dominant Wavelength		660	590	525	-	nm	IF=20mA
Spectral Line Halfwidth		640	585	505	-	nm	IF=20mA
Capacitance		45	35	25	25	nm	IF=20mA
Forward Voltage		45	20	65	65	pF	Vf=0V f=1MHz
Forward Voltage	Min	1.8	2	2.8	2.4	V	IF=20mA
	Typ	2.1	2.4	3.3	2.8		
	Max	2.4	2.8	4.0	3.3		
10		10	10	10	4.0	µA	
Power Dissipation		110	100	170	170	mW	
Max DC Forward Current		25	25	25	25	mA	

With this info, I could make a quick calculation to find out the size of my resistors. I used typical forward voltage and used 20mA forward current to make the calculation following this formula:

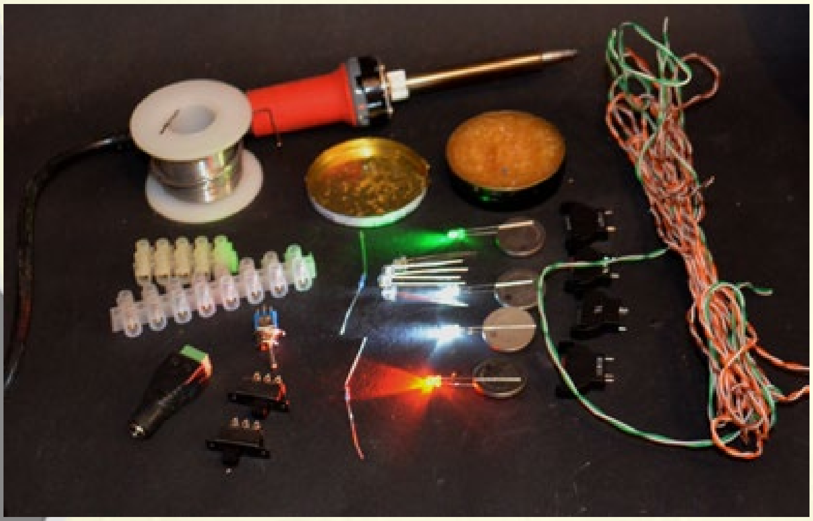
$I = 20mA\,,\ U_{LED} = \text{from table},\ U = 12V\ \rightarrow$

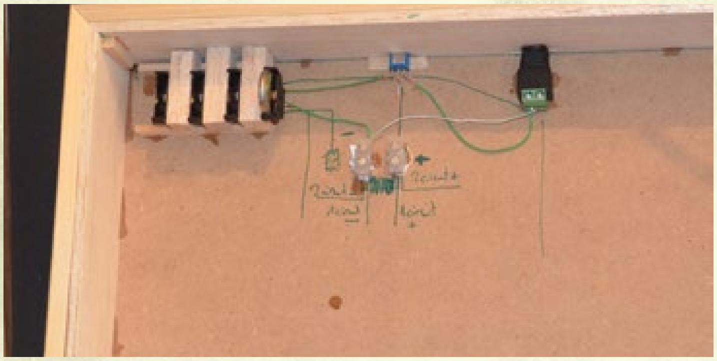
$$R_{wide\_angle} = \frac{U - \sum U_{LED}}{I} = \frac{12 - (2{,}8 + 2{,}8 + 2{,}8 + 2{,}8)}{0{,}02} = \frac{0{,}8}{0{,}02} = 40\Omega$$

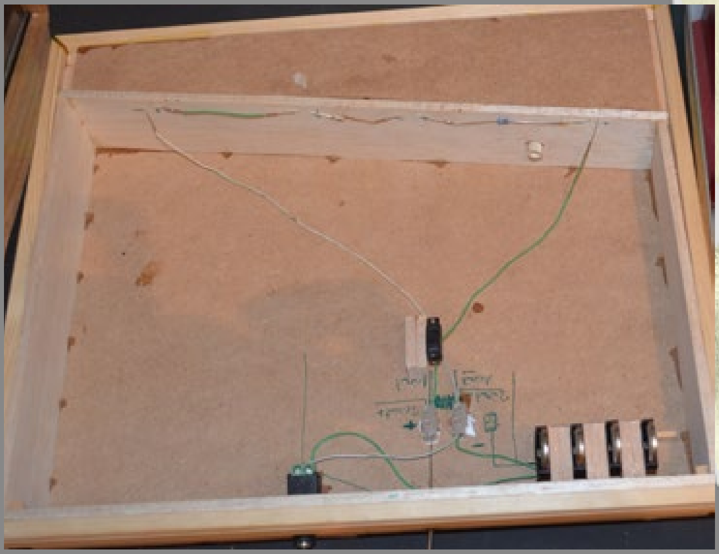
$$R_{green/amber/white\_LED} = \frac{U - \sum U_{LED}}{I} = \frac{12 - (4{,}0 + 2{,}8 + 2{,}4 + 2{,}4)}{0{,}02} = \frac{0{,}6}{0{,}02} = 30\Omega$$

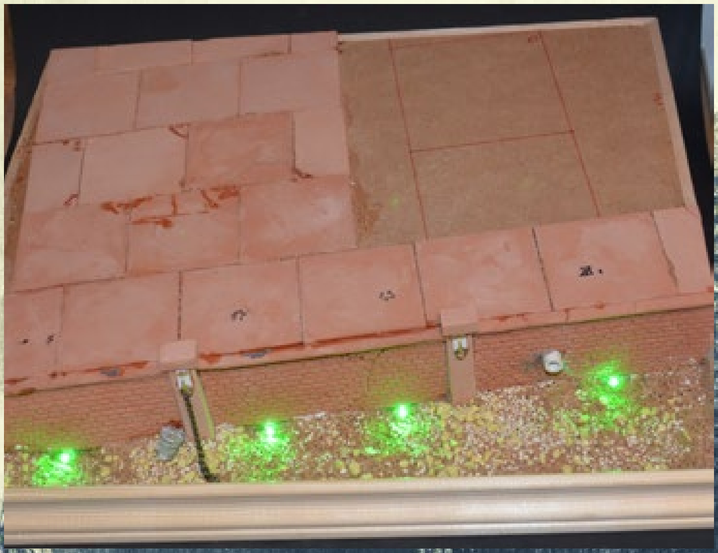
For the two parallel lines from the sketch, I calculated that I need a 20 Ohm and a 30 Ohm resistor.

Obtaining all the materials I would need, I started to place them onto the base of the diorama. First, I made two holes in the back side to house the converter connector and the main switch. On the inside of the base, I glued the four battery holders that I space using some balsa wood to enable easier battery placement and removal. I connected them using thin wire and a soldering iron. I then placed the four wide angle green LEDs in the river bed and soldered them with their resistor in a series that I then connected to both power sources. At this point I stopped. I would add the other series at a later stage when I have the other features (notably, the vehicle and the gas station) built.



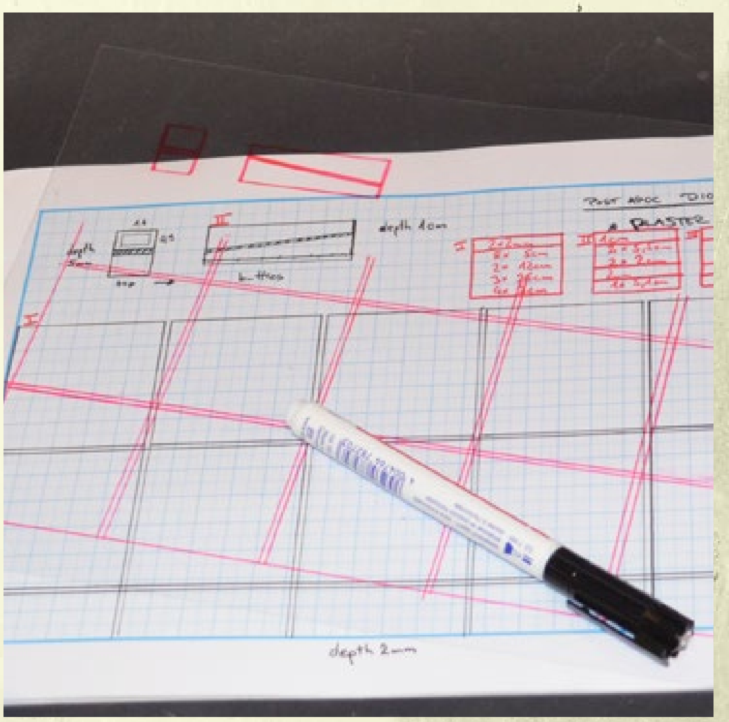


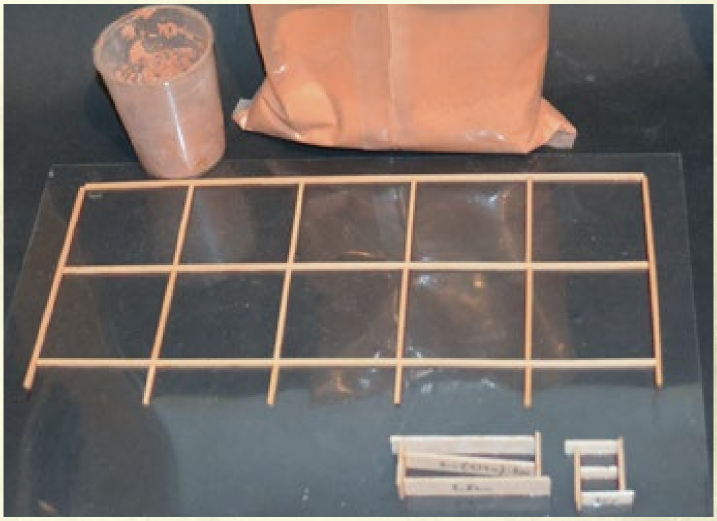


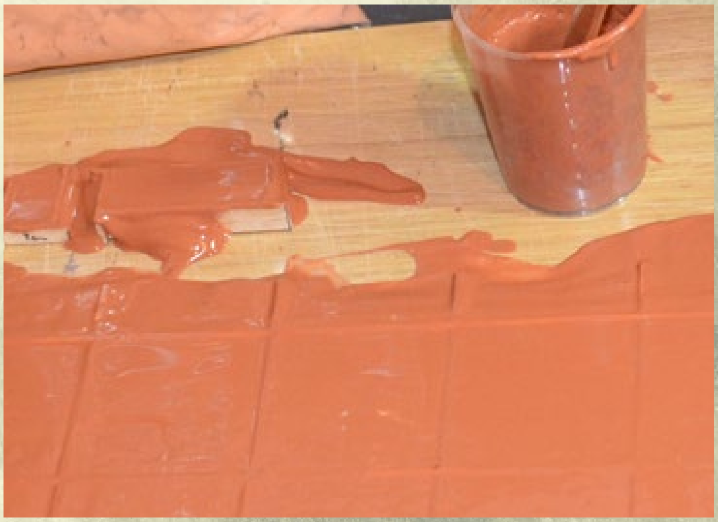


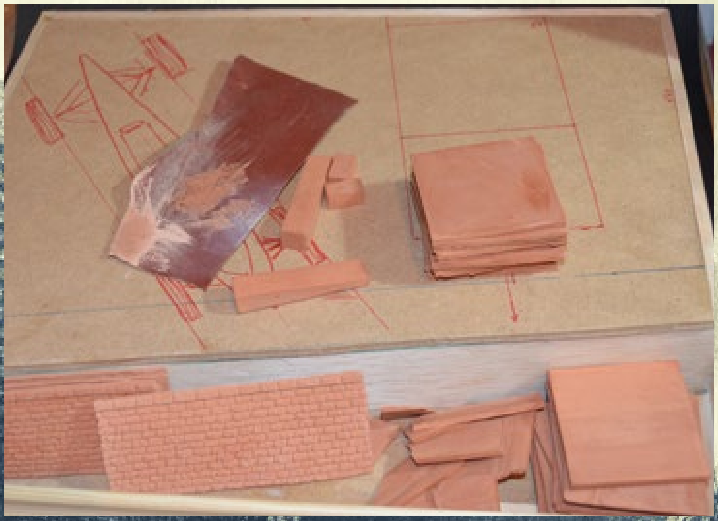
Once I had the moulds made, I made a mixture of plaster and water. Normally I like my mixture to be a bit on the gel-like side, but this time I opted for a watered down version for easier spreading in the mould. This meant that I would have to be very careful when removing the casts because they would break easily.

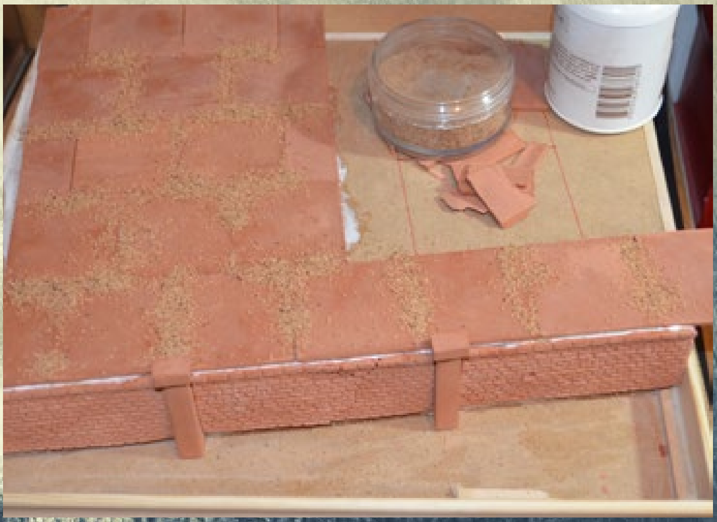
After two casts, I had all my pieces. Before gluing them in place, I used sanding paper to remove excess flash and to round the buttresses a bit. First, I glued the river bank using PVA glue. I then proceeded to glue every concrete square using PVA glue, making sure the slabs had at least some space between them. Also, in order to make things a bit more interesting, I glued them using a pattern I thought would add more dynamic to the whole diorama once I finished with the painting. While the glue was still wet, I sprinkled some sand making sure it went into the crevices. Once the glue was set, I pressed some squares in order for them to break at the corners the way the normal concrete breaks. To make sure the bits remain in place, I glued them with some super glue.





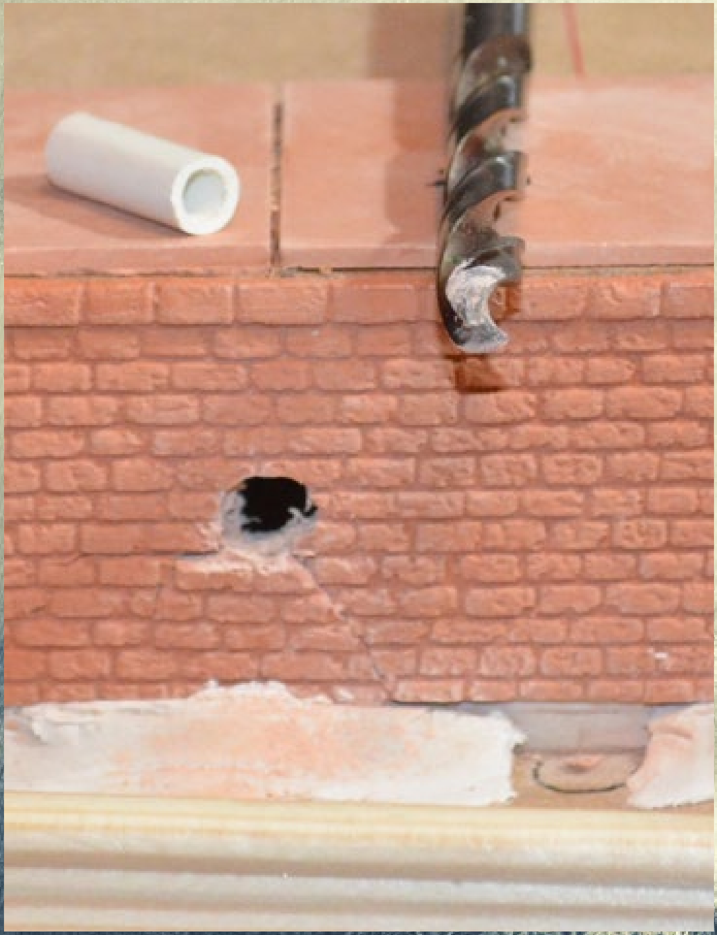


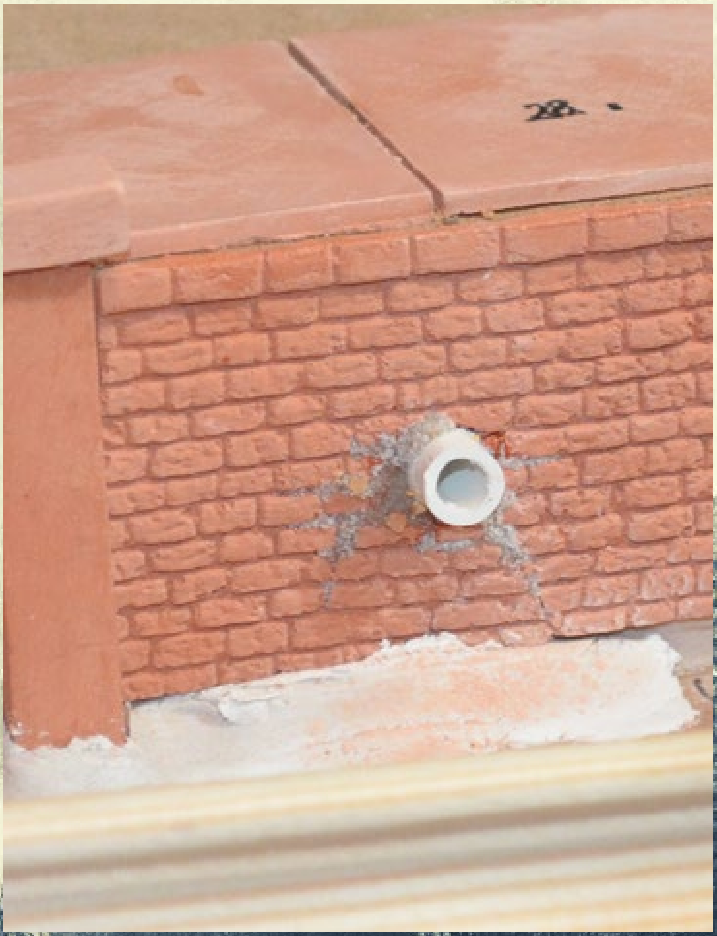




While the glue was curing, I added some volume to the bottom of the river using DAS air drying clay and in the end, when all was dry, I used an old toothbrush (hard) to create a used pattern on the concrete squares.

I then decided to add a pipe in the river bank. I used an 8 mm drill to bore a hole through the wall and I placed an 8 mm plastic tube inside it. In places where the plaster broke off revealing a larger hole, I glued some finest grade sand using super glue to speed things up.

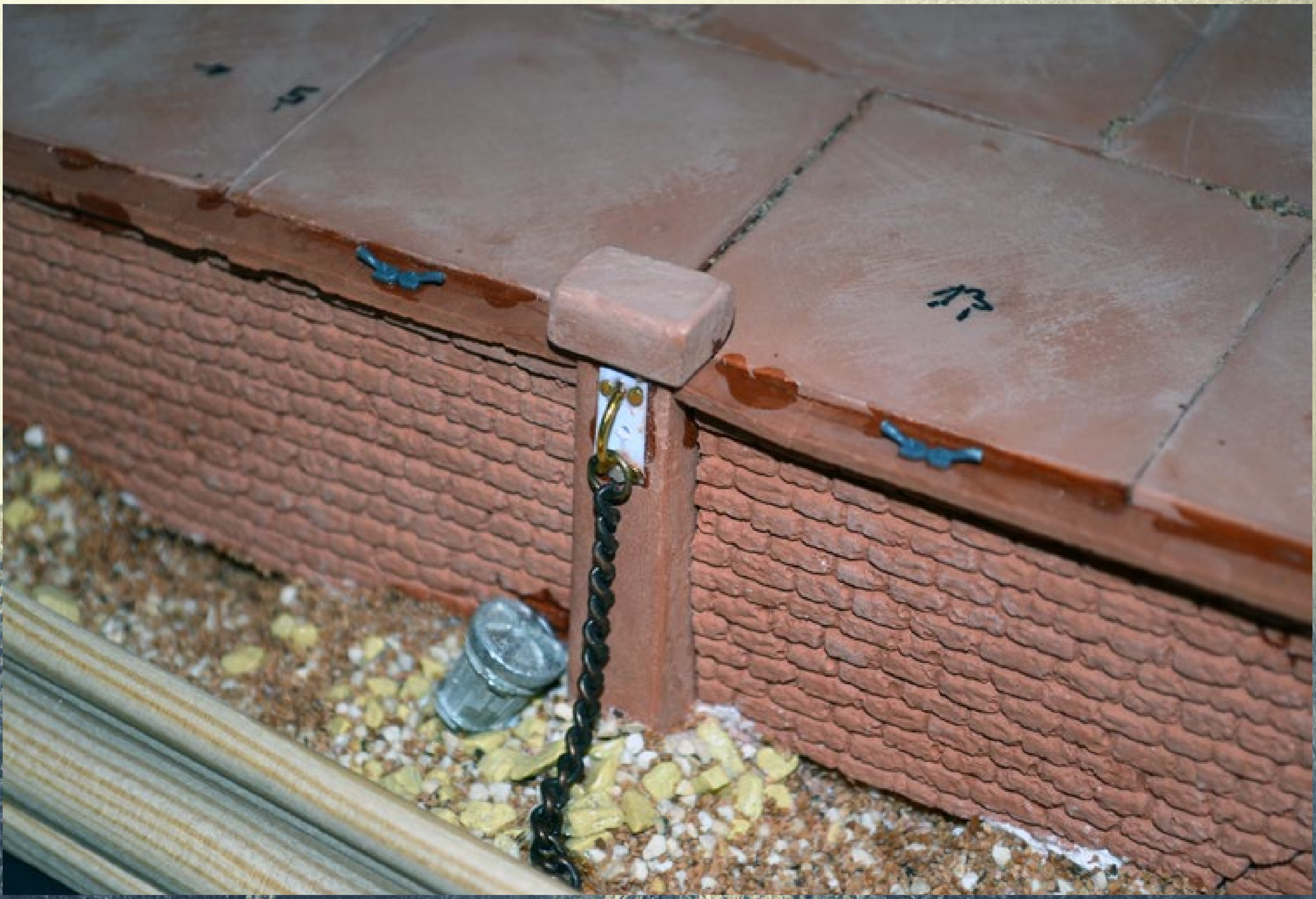




When the pipe was in place, it was time to add texture to the riverbed. I spread a slightly watered-down PVA glue and started sprinkling gravel and sand, making sure I started with the biggest grain and ending with the smallest grain to better cover the entire area.

This marked the end of the bigger build on the river bank. I now started to add small details to help liven the scene up. I added a metal trash bin (Wyrd Miniatures) to the riverbed and I added a ledge also cast in plaster. Then I used some GW bits to make the hooks for river boat ropes. I made those from the handles from a Leman Russ kit. After cutting them from the sprue, I cut them in half and glued them in the opposite direction to the ledge of the river bank.

In the end, I made some chain rings on the buttresses where the boats can be tied. I made the base from thin card, carefully drilling six holes with my Proxxon electric drill. In the holes in the middle, I glued a half of a brass ring and in the other four I glued some small nails as bolts. On the rings I attached a chain that would fall into the river. Next time, I'll be adding ropes to the other ring. Until then, as always, if you have any questions, feel free to ask us at: terrain@figurepaintermagazine.co.uk.

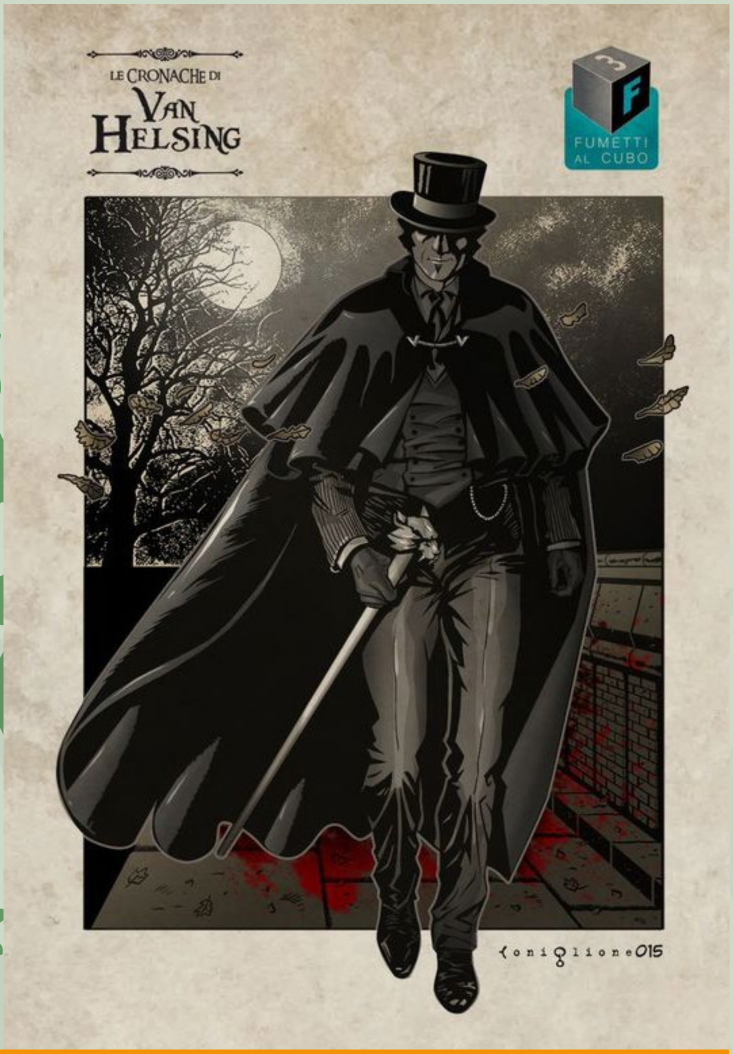


Details

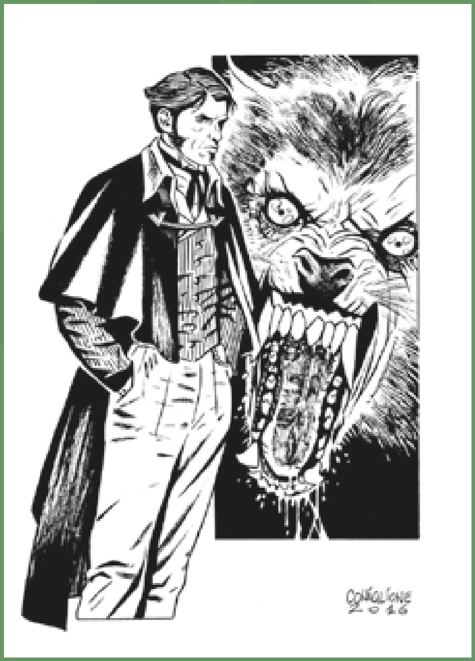
Price:	€40+ €12 shipping
Scale:	1:7th
Material:	Resin

Available from

Thor Creart



Thor Creart' Van Helsing

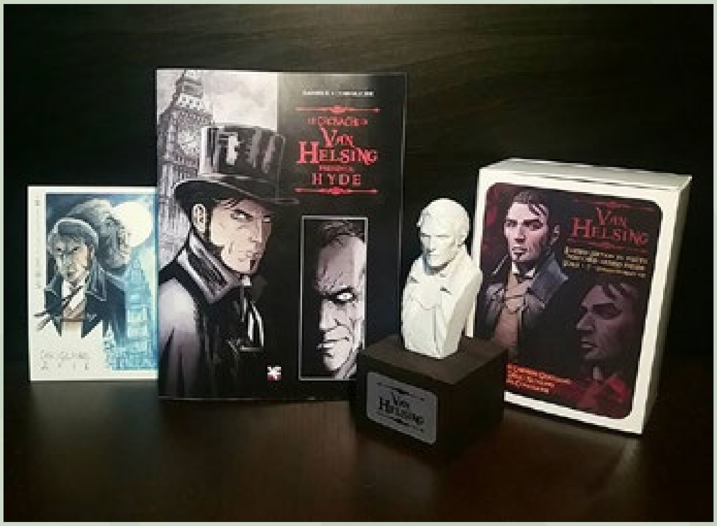


Usually models are reviewed from established companies like FeR or NutsPlanet but this time we get a unique piece from the sculptor Carmine Giugliano, the bust of Van Helsing. The bust its self was sculpted from the designs of Salvo Coniglione the Comic artist.

Quite often we see many great busts and miniatures released but this sometimes results in many painters painting the same thing. Once in a while we see something unique often in limited runs, the Van Helsing bust was one of these must have purchases.

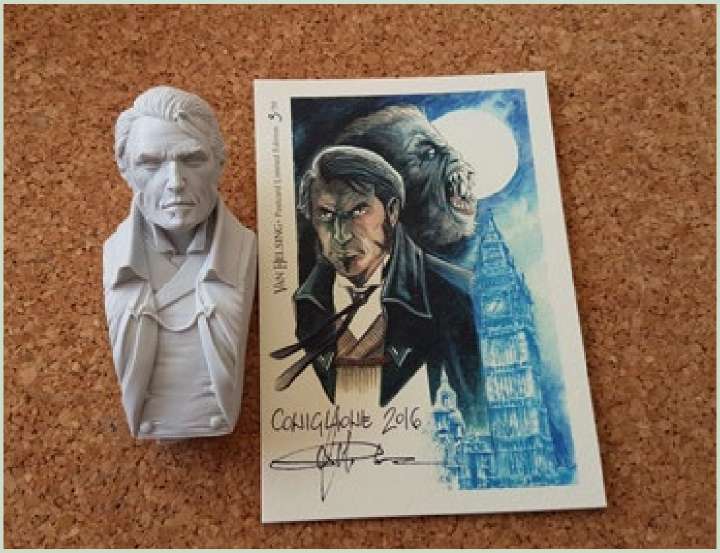
LE CRONACHE DI
VAN HELSING

A quick message to Carmine (Thor Creart) and I was put on the list. Soon as the bust was ready a quick contact and the bust was posted out from Italy and made its way slowly (Euro postal services lol) on arrival I was pleasantly surprised with the packaging.

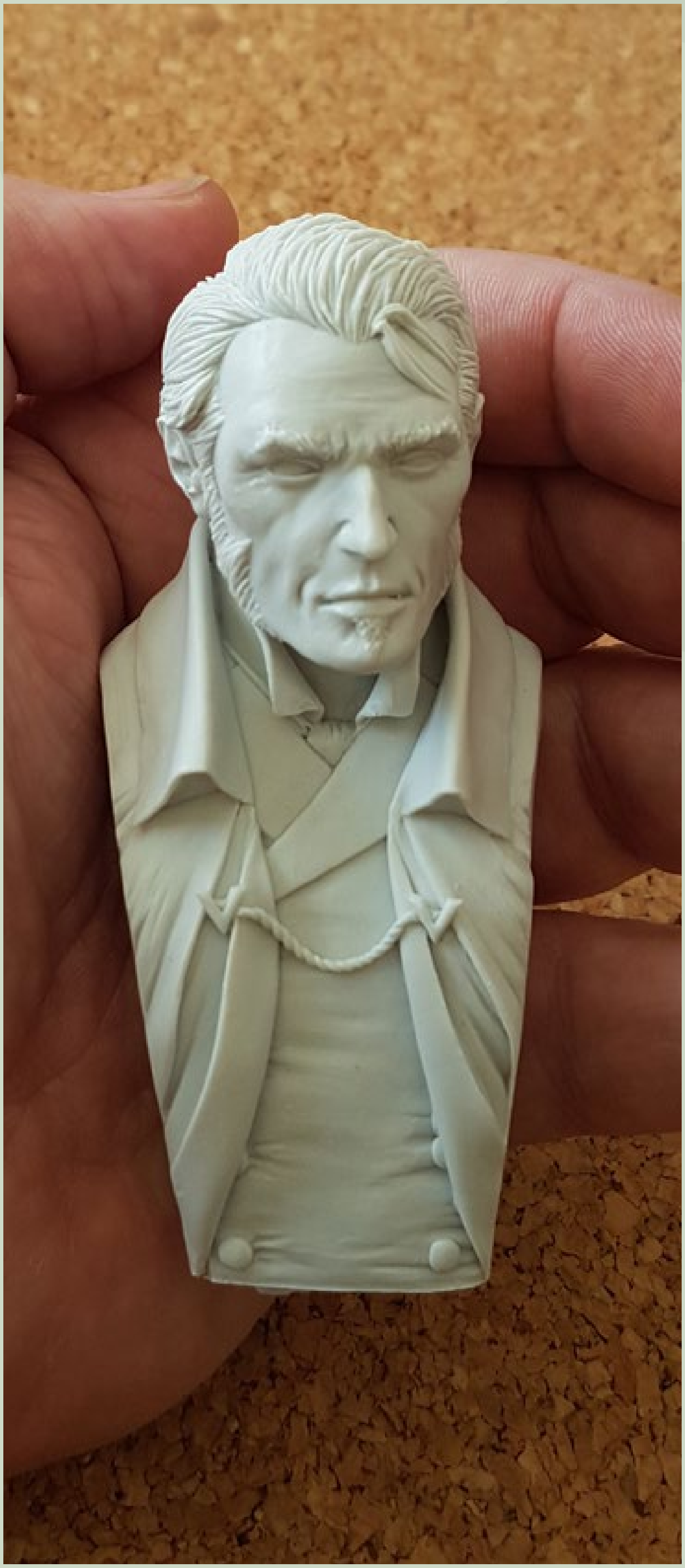


A nice slide sleeve box with the printed label on the top, with the names of the creative team on the label too, Carmine Giugliano, Salvo Coniglione and the box art was painted by the talented Diego Natalino. The Van Helsing bust comes in a limited run of 50 models and the bust I received was number 3,(just a personal little bit of ego stroking but I always like to see a limited number release in my collection).

On opening the box, inside was some very sturdy bubble wrap wrapped around some more fine bubble wrap this was good considering the distance the bust had travelled. Inside the bubble wrap bag was the bust, so it was very well protected. The bust comes with a limited number Art postcard which is a print of Salvo's lovely drawings.

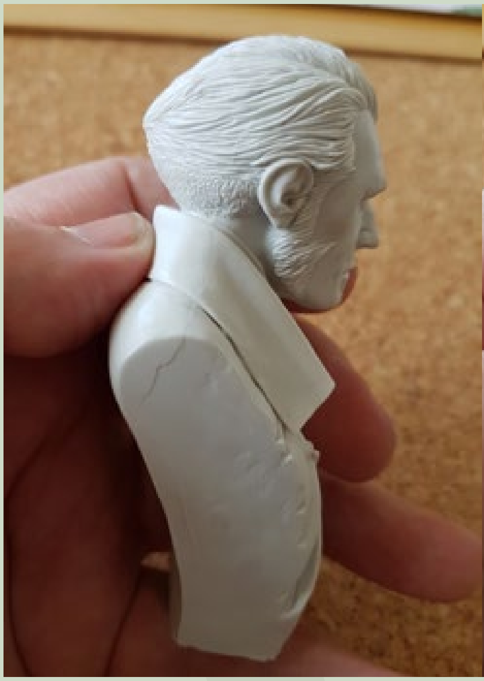


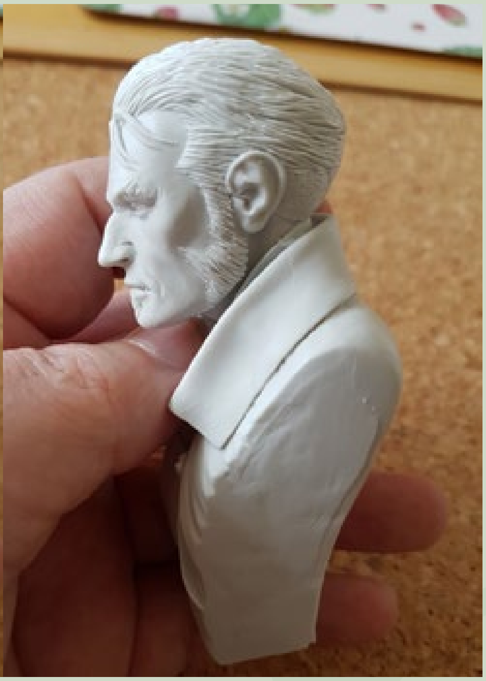
In hand the bust looks very nice, crisp and well detailed. The artwork shown on Salvo's facebook page shows the sculpt is very close to the artwork showing attention to detail and some good skills from carmine.

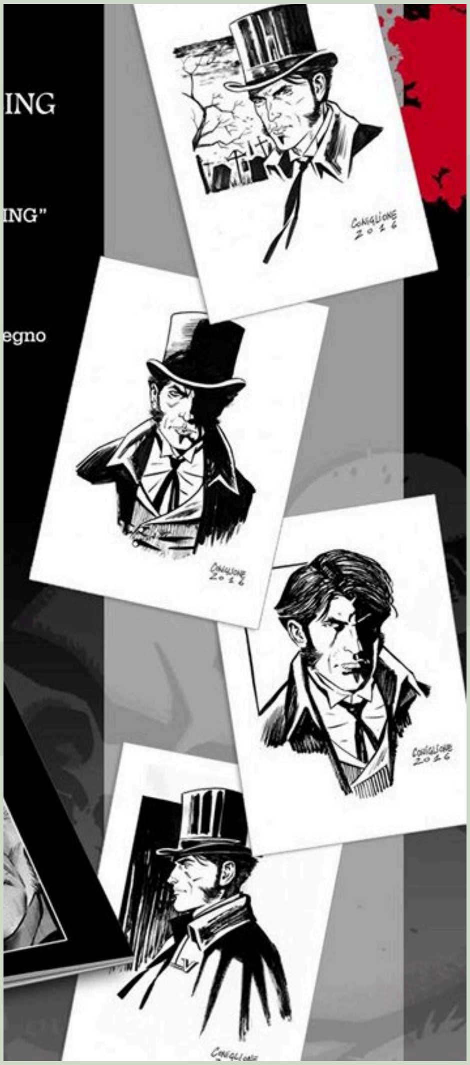


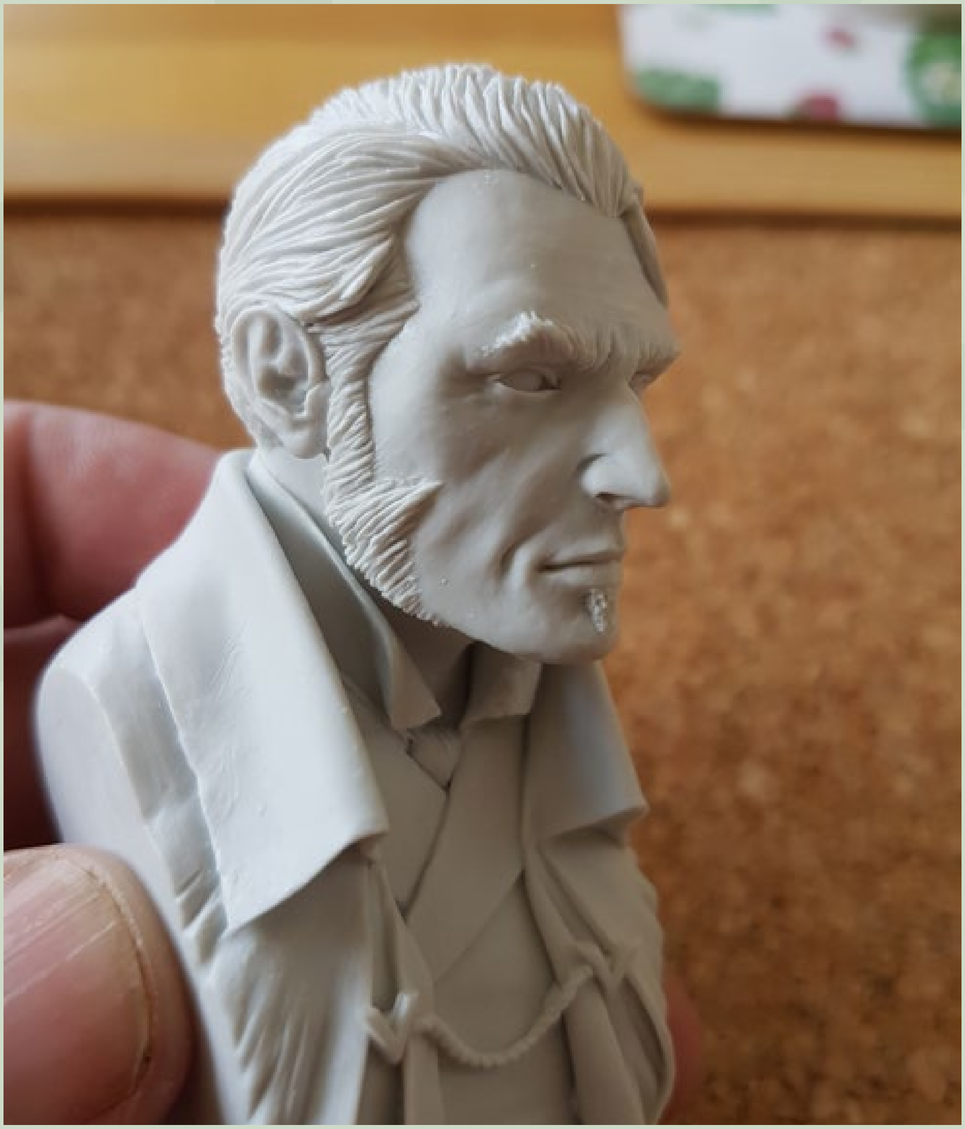
On closer inspection the quality of the sculpt continues to show through, on the cast there is very few mould lines, but the flat sides do need some attention to smooth them out. There is a mould line on the right side which runs up the shoulder over the collar and into the hair but it is so fine it will take minutes to remove. On the left side the only mould line visible is on the collar which will take less than a minute to remove.

The detail on the clothing echoes each side, the detail as mentioned is nice and crisp, the rope twist chain detail across the chest is nice and fine and to add to the theme of the bust there is a V at each end of the chain these are lovely little details that could have been lost in the mould but have turned out quite well.

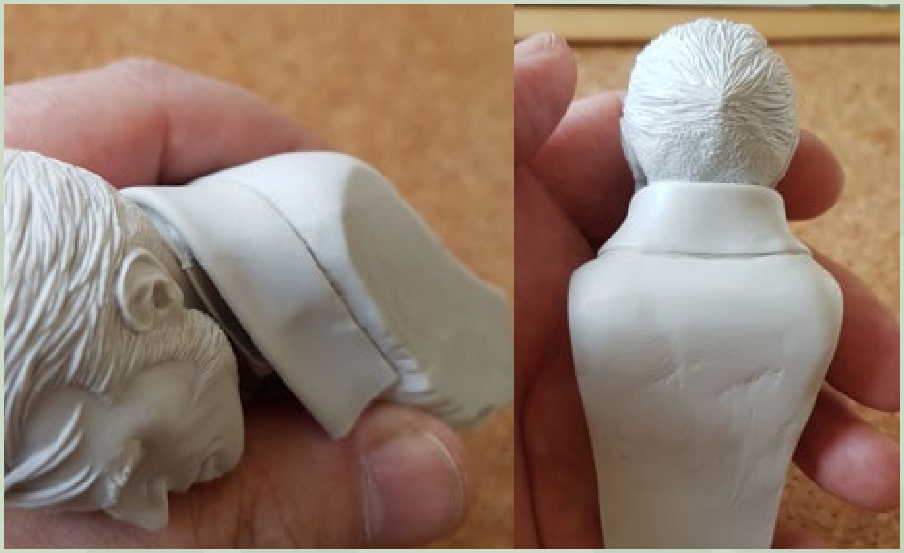




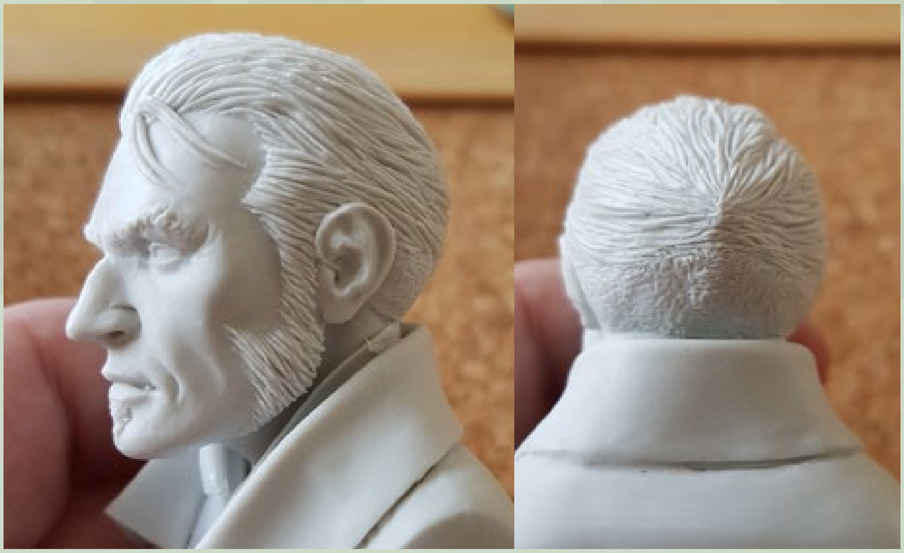




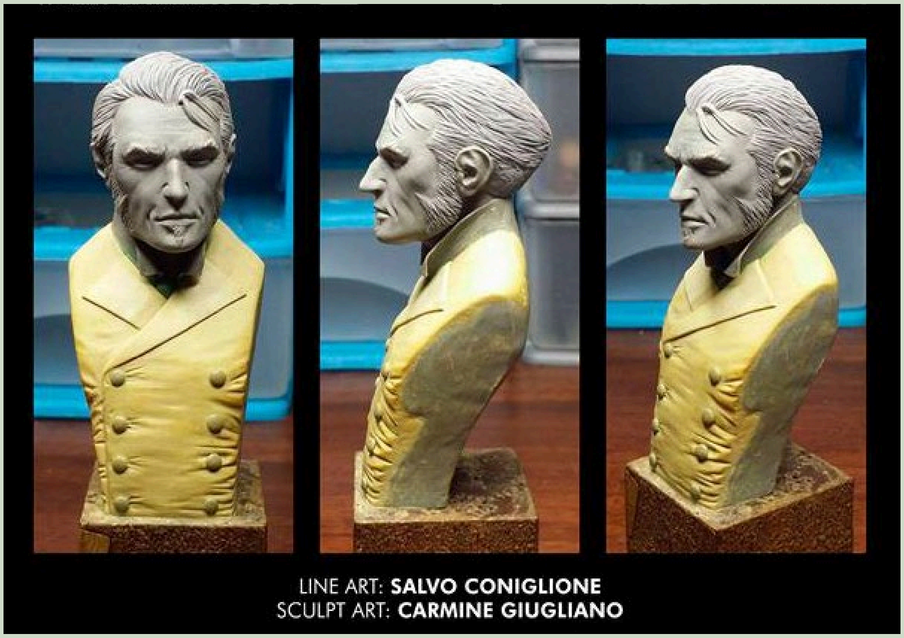
A closer look at the bust shows there has been some clean up done post cast as the back of the cast has what looks like sanding grooves in it and unfortunately these run onto the shoulders but this can easily be buffed out in minutes. I did however find one blemish on the cast and this is between the collar of the shirt and the coat, this will need carefully cutting away and buffing, but that is no problem for an experiences hobbyist.



A continued look at the detail shows the waistcoat is nicely sculpted flat but with creases around the buttons. This will allow for many textured paint jobs and Diego has done a corduroy effect on the box art which looks great. The different hair textures are very nicely done too the swept back combed look resting on top of a shaven back and sides will also allow for different tonal shifts and lighting effects. I really like how the hair comes to a point at the back of the head a bit like the Teddy Boy DA haircut back in the 1950's, and then there are the mutton chop side burns again done in a different texture. These textures will make for many different paint jobs as painters start playing with light and colour.



The size of the bust is 1/7 scale and the bust fills the palm of my hand so I will say for the price of €40 it is a sizable chunk of resin. With standard postage from Italy at €12 the total cost of €52 I found to be quite reasonable for the size of the bust, I have paid more for smaller lumps of resin so all in al I was quite happy with the cost especially for a limited run.



Over all I am very happy with quality of the bust and I look forward to trying to paint it. Once again I think Carmine has interpreted Salvo's designs really well and Diego has done a great job of the box Art.

If you have a chance to get one of these models I would highly recommend you do.

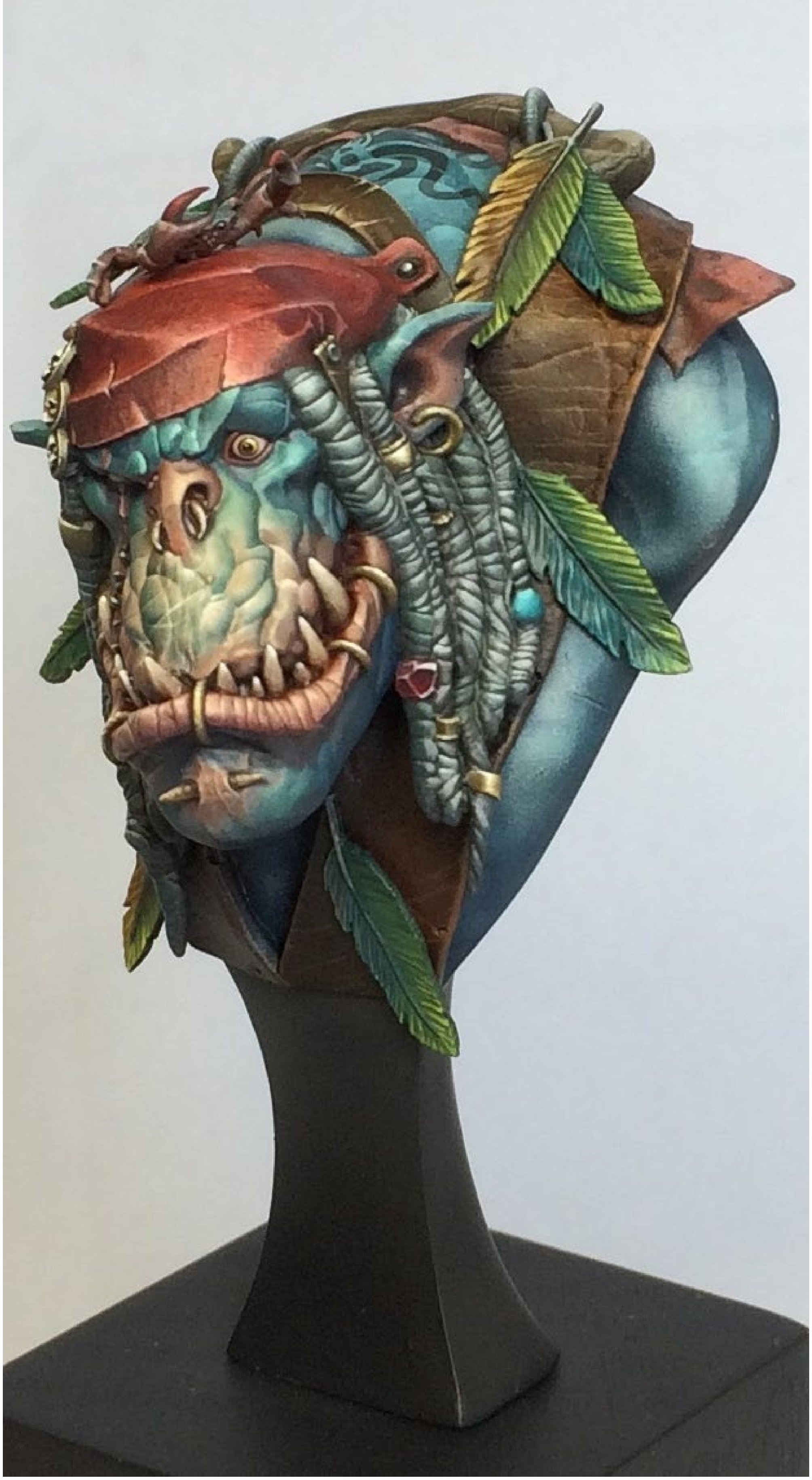
PUTTY & PAINT

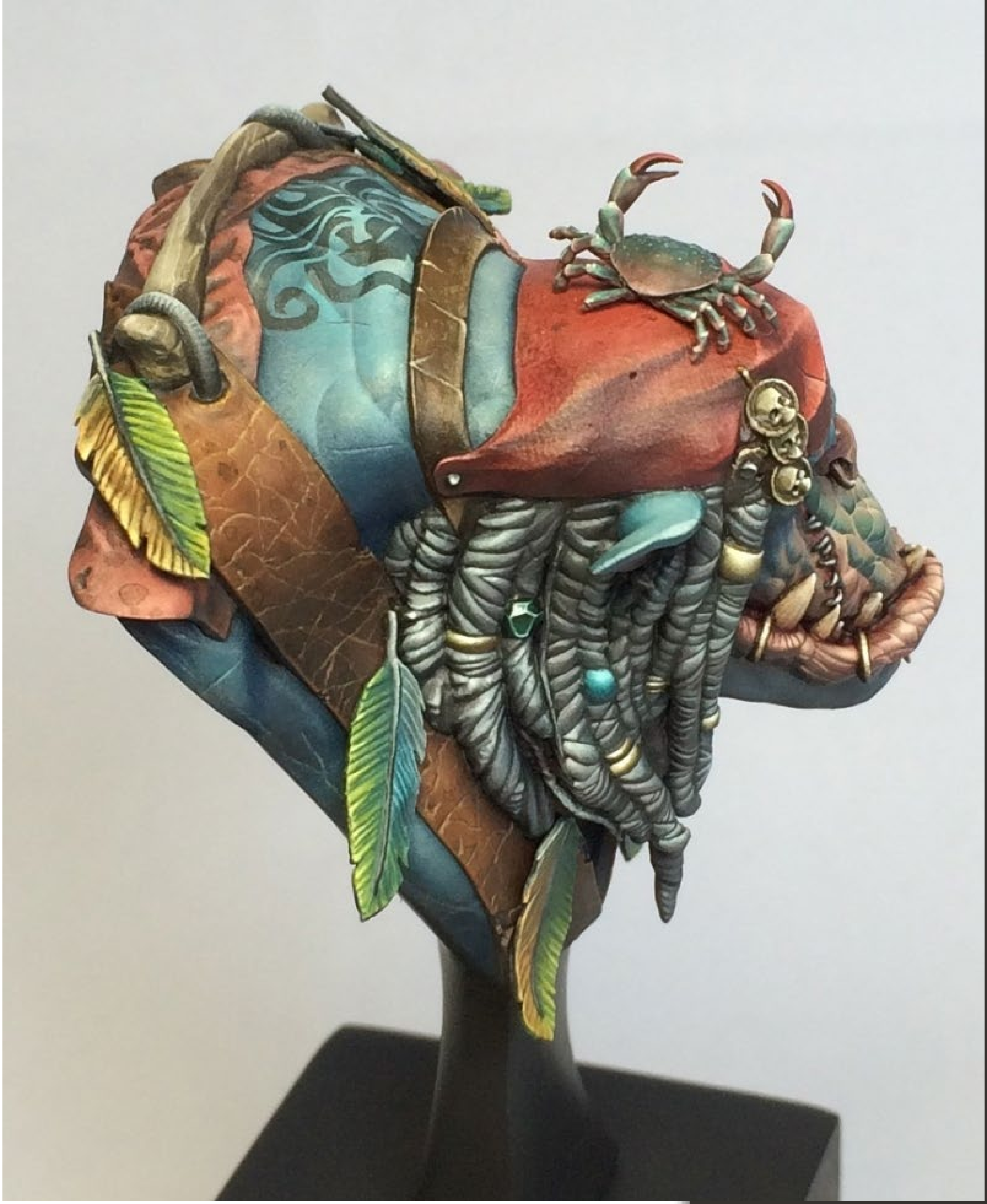
Papa Jambo

by matthieu "mattgwb" favresse

PLUS

I started painting Papa Jambo with the same intentions as usual--having fun and producing a better mini than the previous one. I immediately had a crush on this mini. It had a great expression and great ambiance; the question was what is the colour of a Caribbean Pirate Orc? As often, the answer was in the question; Caribbean Sea blue, of course! For the rest, it was just about associating bright colours we can find in the jungle, like red, green, yellow and orange (thanks Benoît Menard for the orange idea) and working very hard on textures like leather and skin, for example. I decided to treat the light as a simple zenithal day light, without specific effect. I wanted something really simple and I preferred to focus on small details everywhere rather than creating a general dramatic scene. So, accuracy and simplicity were my guidelines. Also, one of the most important things to me was to capture a tremendous look in his eyes. I wanted to catch madness and make people feel uncomfortable looking at him. A tattoo at the top of his back, and it was perfect to me. I hope you'll enjoy him the way I did...



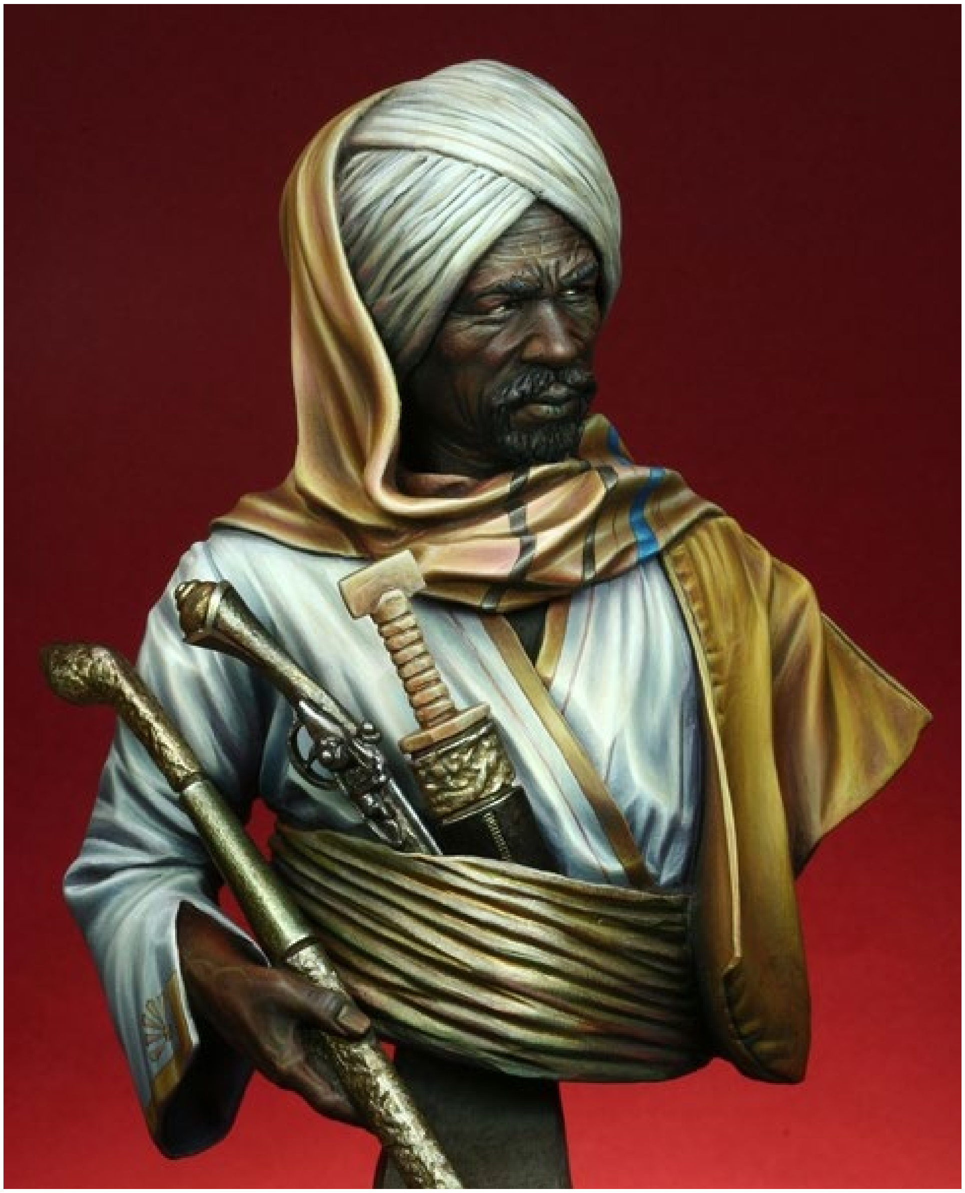


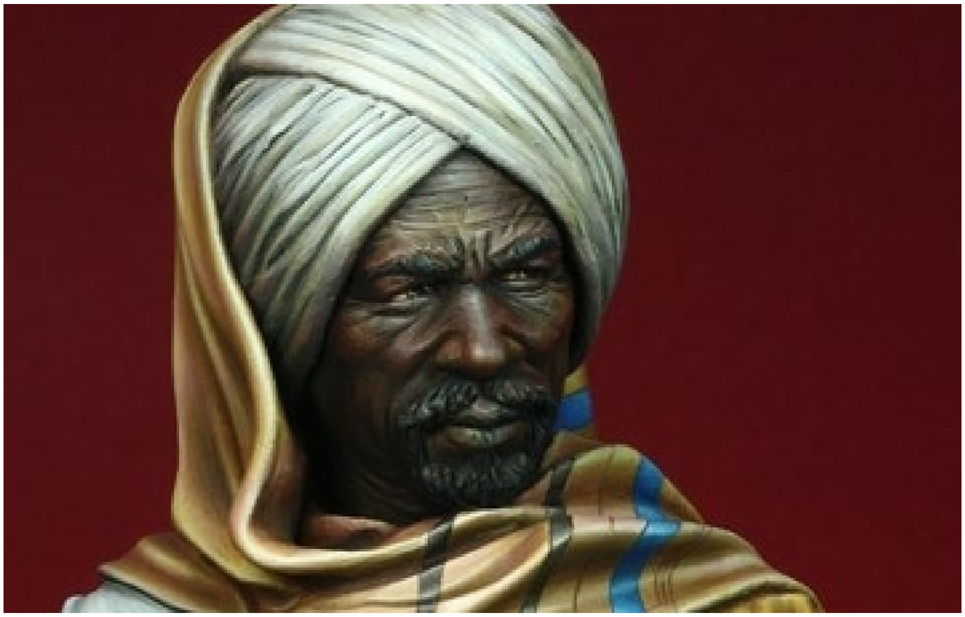
Nubian Guard

Sculpted by Carl Reid

PLUS

Painted by Sang Eon Lee.



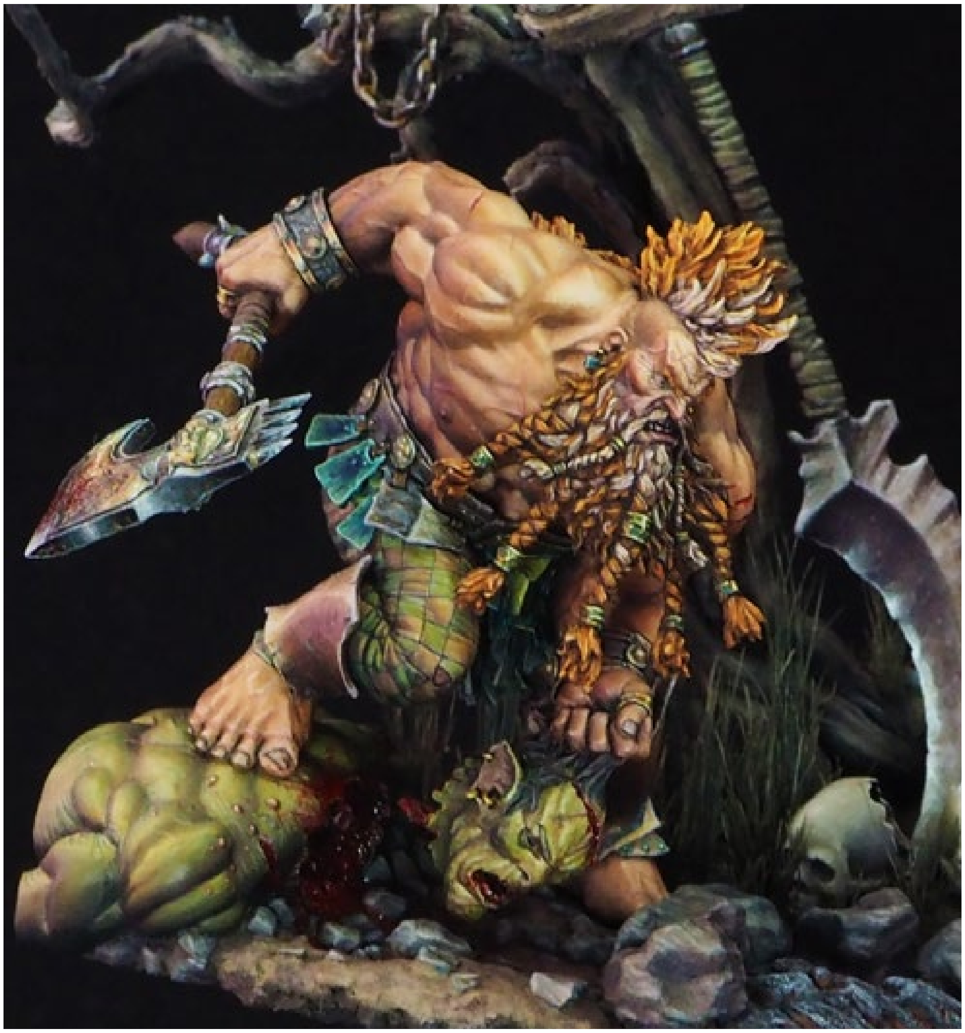


Zrorh Orcslayer

by Daniel Lopez- Bustos (FeRRaMiS)

I present to you Zrorh Orcslayer. Ever since I saw him as a future release of Mproyec, I knew I had to paint this limited edition miniature; in fact, this is the first copy. After thinking what to do, I decided to recreate a small Orc camp where Zrorh suddenly bursts onto the scene. The idea is that everything was very arid, so I could play with desaturated colours for the ground and a much more saturated figure to attract attention on Zrorh.

I added human skulls placed in a somewhat artificial way to give the feeling that was a regular stopping place for the orcs; the fire and axe went to convey the same feeling. I hope you like it.



By **Luke Wilson**

FeR
Fernando Ruiz Miniatures
FIGURE PAINTER magazine
proudly presents

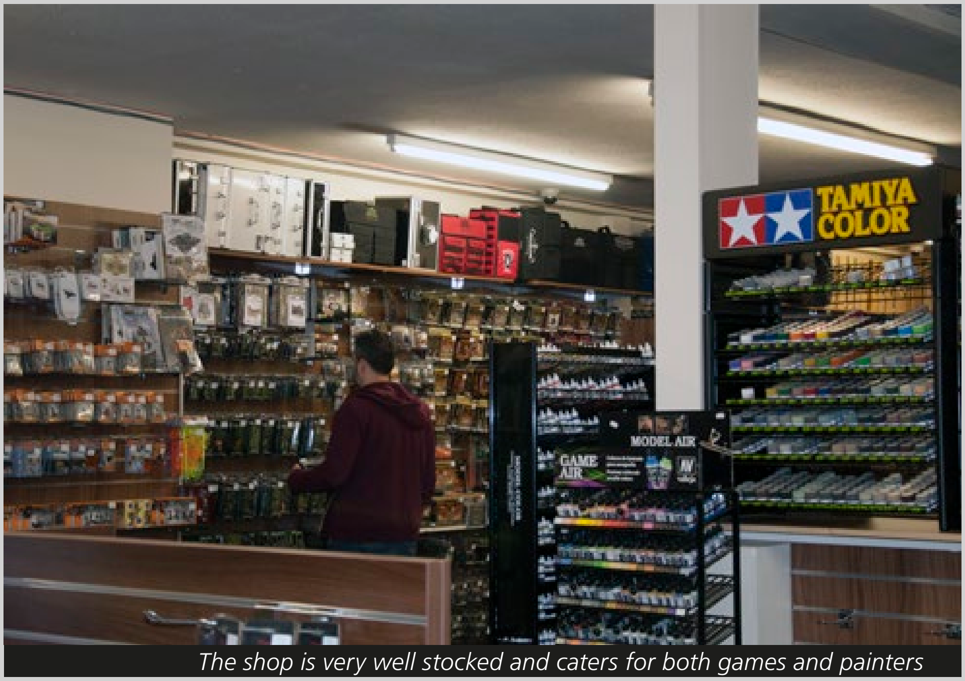
seminart de miniaturas

SeminART is a collaboration between FeR Miniatures and FPM, where we aim to bring the best European painters to teach at various locations around the UK. Our first SeminArt was held on the 11th & 12th of June in Cardiff and was taught by Fernando Ruiz, owner of FeR Miniatures and attended by several FPM staff.

Firestorm Games
WELCOME
TO THE
SOUTH WALES GAMING CENTRE
MAGIC
WARHAMMER
FLAMES OF WAR
WARMACHINE

Firestorm greets you

The sales area is also a licenced bar, smart move!



The shop is very well stocked and caters for both games and painters

As I write this, I sit at my computer sipping on a 12 year old single malt Bunnahabhain, recovering from the weekend and looking at my efforts and for once I feel compelled to carry on with what I have brought back. Well this was our first SeminART held in conjunction with Fernando Ruiz Miniatures (FeR Miniatures), and what a great weekend it was.

I'll just say here that I won't go into too much detail of how Fernando actually did the certain steps; if you want to find that out, you'll have to come along to one of his future SeminART classes. We will be doing workshops in other locations. ☺

So let's roll back to the start. After months of discussions and ideas between FPM and FeR, the weekend had finally arrived. I got my weekend pass from the wife as I had suggested we could double it up and she could see her family in Wales at the same time. ☺ So with that plan firmly in place, we travelled up the day before. Being only an hour away from the venue, Firestorm Games, I would arrive a lot fresher than if I had just driven 4 to 5 hours to get there.

The event actually started on the Friday of sorts. As I wasn't arriving until Saturday, I'll hand over to Shane for a brief chat about Friday's happenings.

SeminART really began for me when I arrived at Firestorm Games on the Friday. We had a terrible drive down. What would have been a 3.5 hour drive turned into a 4.5 hour drive due to roadworks on the various motorways we used, but turning into the road and seeing the store straight ahead of us wiped all those woes away. Sarah and I were the first to arrive and the place was pretty quiet, so we grabbed a drink and began our wait. About 10 minutes later, while outside I saw a guy walking down the road pulling a suitcase along. We looked at each other as he passed and I kind of recognised him.

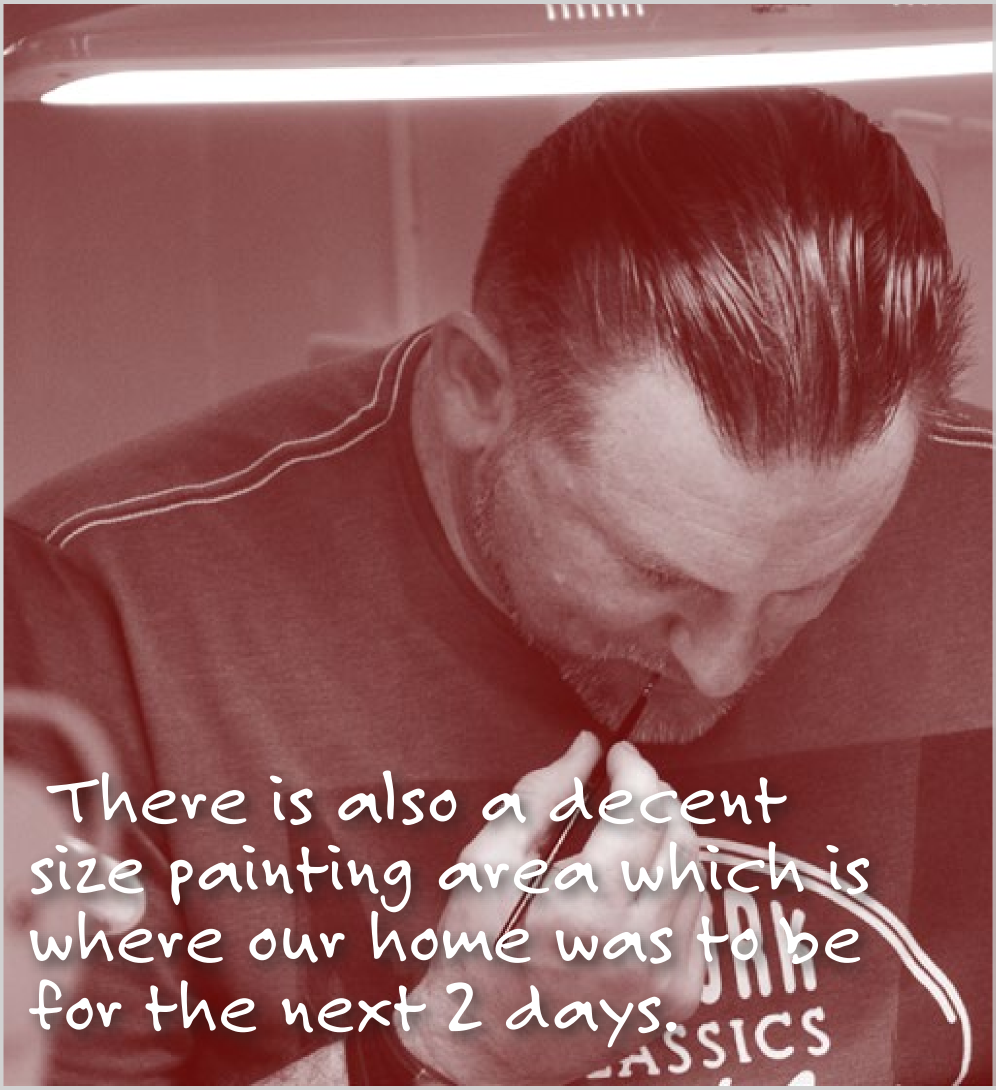
Milkshake £3.5
Kinder Bueno
Banana
Strawberry
Mango

The smiling Christian runs the kitchen

Following him inside, it turned out to be David Zabrocki so we greeted each other and then waited for the others. Stuart Sim turned up, then Marty Dorey arrived with Fernando in tow, then John Keys and David List. A few other guys showed up and introduced themselves. As we were playing the evening by ear, they filtered away to their various hotels. At about 7pm myself and those mentioned above decided we needed some food and we headed off to a Toby Carvery that Martyn directed us to. We piled into two cars and the journey only took 10 minutes and we were all soon seated in a quiet room with our drinks, having a laugh and getting reacquainted or to know each other for the first time. David Zabrocki told us some very funny stories about his child hood as we ate. After about an hour or so we headed back to Firestorm where we met up with Terry and Norm and we all sat chatting until late about miniatures and the days to come. Back to Luke.

I picked up Terry Cowell and Normski Ealand en route and headed to Firestorm Games. This was my first time there, and to be honest I was impressed with the layout. They have a licensed bar and a nicely stocked kitchen serving breakfast and lunch, as well as an array of snacks, smoothies, milkshakes etc. The shop is well stocked with stuff not just for gamers, but for painters too. There are a massive amount of gaming tables and some nice figure cabinets displaying the most models I have seen to date in a shop. There is also a decent size painting area which is where our home was to be for the next 2 days.

When I got there Shane was already there. Now this may seem strange, but I have worked at FPM now for just under a year and this is the first time I have ever met Shane! Fernando was busy setting up so I got a chance to catch up with him again. It's always good to catch up with Fernando--he's a funny guy. Oh and handsome I have to add. :) Soon after, the SeminART attendees began to arrive and the area soon filled up. We were even blessed with some painting royalty in the form of Mark Taylor, John Keys and my first time meeting the very unassuming David Zabrocki.



There is also a decent size painting area which is where our home was to be for the next 2 days.

Yu-Gi-Oh!
TRADING CARD GAME
Yu-Gi-Oh!
CARD GAME

You stole our painting skills Fernando. I swear gentlemen, I brought them with me!

MAGIC
MAGIC
The Gathering
DON'T FEAR ME
JACO

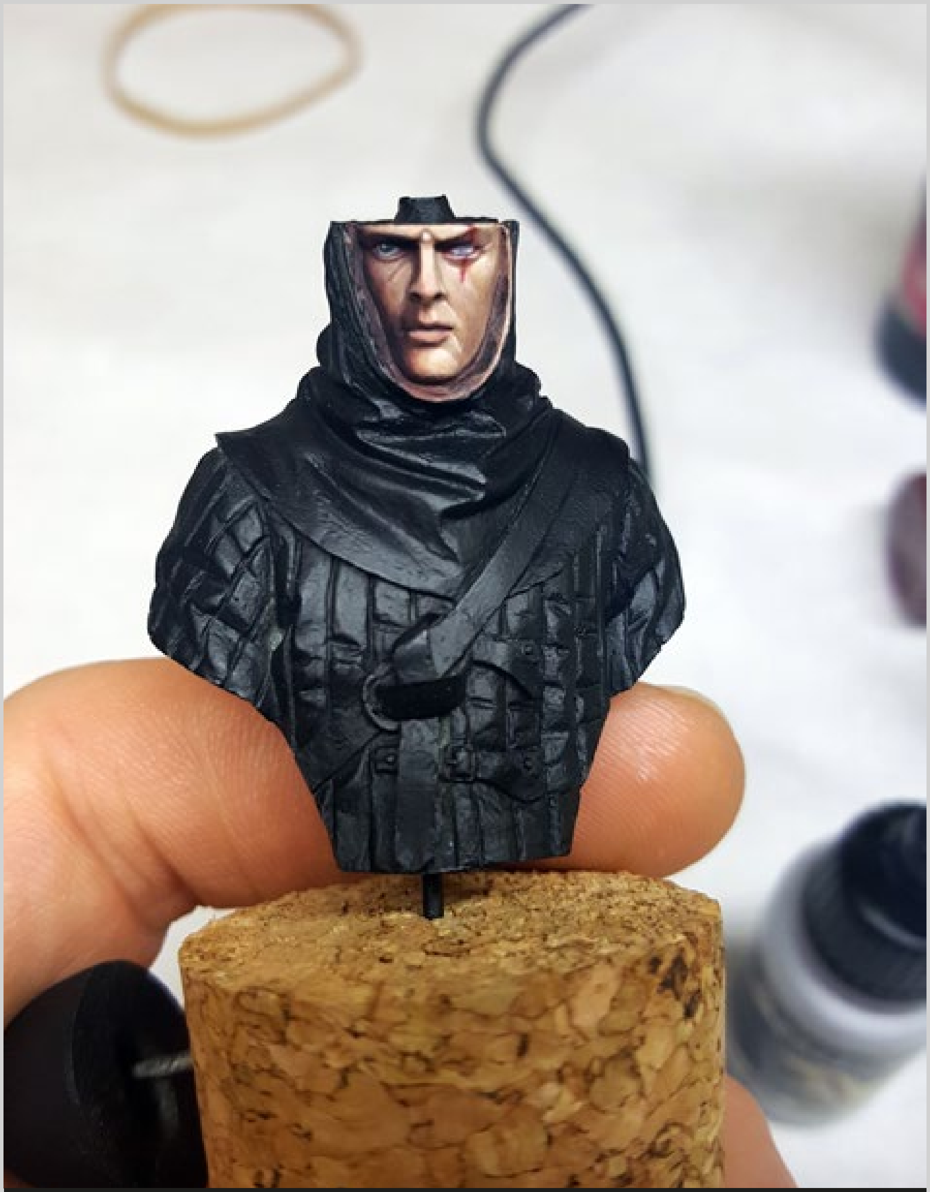
Fernando's teaching delivery is fantastic and he really commands the room!

The event kicked off with Fernando explaining a bit about what he was going to cover in the next two days and some of the tools for his 'tricks' that he likes to use. He introduced FPM to everyone and then got stuck in. We gathered around his table and he showed us the busts that would be the canvasses for the course. These were two from his own range, Portraits from the Middle Ages. He then went through each part of the figure and explained how each section was going to be covered and how each part, although separate, works as a whole and showed us a few tools of his trade.

So, on with the first part. Faces! Fernando spoke a bit about the paint colours he was going to use and recommended we use similar, if not the same, and made everyone aware that his paints were for pupil use too, backed up by the massive tool case full of paints that

Shane brought, so it was all covered. Fernando picked out just 3 colours to start. I used personally used SCALE 75 Basic Flesh as my base, Vallejo Black Red as my first shade, pure black as my second and the now holy grail Scale 75 Artic Blue as my first highlight and a bit of Scale 75 Sands White as my second and final. I have given these colours for pure reference; obviously I used different mixes through the painting. Back to Fernando--he took out a little pallet, in this case a used tablet strip and filled up the various wells with paint and added the retarder to the paints. He then explained that this would keep for easily 24 hours plus. He proceeded to put on the base flesh, using his trusty hair dryer to speed things up. Once this was dry and coated appropriately, he then did a few very rough highlights. He was adamant that we were not to try and blend. If he caught any of us blending, we would be responsible for the death of a kitten. I will say kittens were killed this weekend and in some of the most imaginative ways! I will have to say I found this very difficult to do, as it was so alien to the way I paint, but suffice to say, no kitten blood was on my hands. ☺

After what seemed five minutes turned out to be over an hour, Fernando got us all round the table again and explained the next bit, the magic, the wonderment that allowed you to use acrylics as oils! He spotted on some colours and then using one of his handy tools, he showed us the magic happening...and it worked. This is the section where the blending happened, and within five minutes he had produced a face that was fully highlighted and shaded and very smoothly blended. He gave a bit more of an explanation and took some questions, then we went back to try this ourselves. Well, we were about to when it dawned on everyone it was lunch time. I think it was more the crescendo of belly rumbles. Luckily, Firestorm does a good variety of hot and cold menu items and most had ordered in the morning.



My piece after day one...I went for a higher contrast and I think the experiment is working?

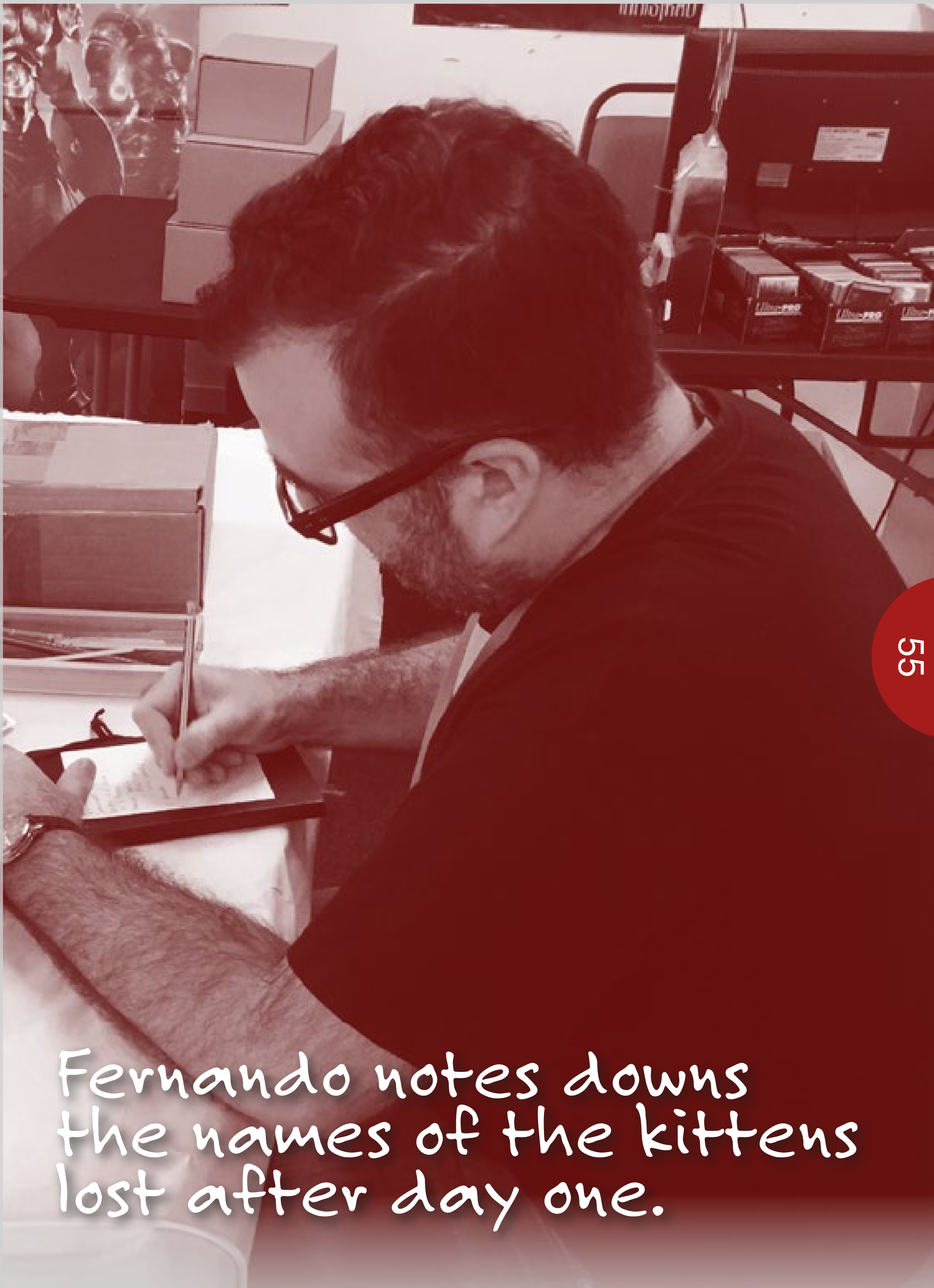
With lunch over, we got straight back to it. Fernando reminded everyone what they should be practicing next and then went round making sure people weren't killing kittens. I have to say on a personal note, I found this very hard to get my head around, being so different from the way I paint. I have to say I thought it did work very well, and his system does allow you to play around with the acrylic paint for quite a while on the area. Unfortunately some others weren't having the same success and a few kittens were given their death stories!

But this is where Fernando excels, in my opinion. He sat down with the student and within a few brush strokes the student was on the right track to their painting nirvana. He seemed to have a way of making you just understand and after watching him a few times with different students, you could see it made a big difference, not only to their work, but their confidence in the system that Fernando was teaching. He then moved things along, wanting the face highlighted and thus finished. So again he demonstrated this, passed the bust around the group so everyone could get a close look and carried on explaining what he wanted to achieve and why, whilst we were being reminded various things from earlier stages and also being told why we did these certain things. It all began to make sense by this time, seeing the results. Again we returned to our places to get these final things done. This didn't take long really, as all the foundation for light and dark was all there from the blending exercise already laid down.

With this part done we moved onto the eyes. Fernando actually (instead of just painting the eyes) went right into the theory of how we paint eyes and why we do them in a certain way on different figures. I found this quite interesting, as usually eyes are a subject missed and people I think just assume you know how to paint them?

In the case of our demonstration model, he was to look weary and also his head is tilted slightly down and the position and look of the eyes are to reflect this. I decided to mix mine up a bit and add some scarring across one eye and paint him like he had been blinded in that eye. I was reminded that I had to paint the eyes normally first then go back and 'blind' him, otherwise it would still look wrong. This part of the model took a lot longer than I thought for some reason, but liked the results. All of a sudden it was 7pm. How did that happen? What a great first day.

Although this was our first SeminART, it is a workshop tradition to go for a painter's dinner so we carried that into our weekend, too. It was agreed on an 'all you can eat' Chinese buffet. Of course, the main topic was painting and the day's activities. We had various ideas, but we did agree that the results were encouraging and the techniques definitely needed more exploration. So after a few plates of Wales' finest Chinese cuisine (oh and calling Shane various names, as I found out he had the England game on his ipad right down the other end of the table), it was time to head back to our various sleeping quarters for the evening. I was staying at Terry's and Normski Ealand was there too, but I didn't let that spoil my evening too much, lol. ☺



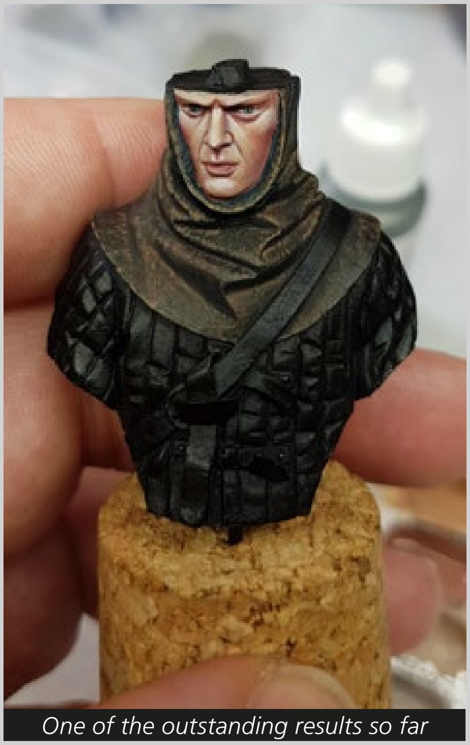
Fernando notes downs the names of the kittens lost after day one.

Day 2

Very much like the first day, we all gathered in the painting area. Most got there early, so we all got chatting about the day and night before, having had time to digest what we had learnt.

MAGIC
MAGIC
The Gathering

Fernando kicks off the day



One of the outstanding results so far

I had a quick glance at my model and was still satisfied with the results from the day before.
In fact, it seemed better than I remembered. Perhaps the painting fairies had been in overnight and made some changes. :) I had a chance to have a look around the tables and I have to say I was very impressed, especially as I had heard some of the attendees say they couldn't paint. Well for people that couldn't paint, there were some outstanding efforts.

Once the group had gathered, Martyn came round and asked if we wanted to order lunch. Spanish omelette was on the menu, homage to Fernando. So that was my lunch sorted.

Fernando got going, as he said we had a lot of work to do. He grabbed his trusty pill holder and put in his chosen colours adding the magic liquid, indecently; this is something I forgot to mention. Fernando had said that if you use this it not only keeps the paint usable for around 24hrs, but you could stick your pallet in the freezer and take it out a couple of days later, let it defrost and the paint would be as good as new!

The next part to be tackled was the wool around his head and shoulders. Now we wanted texture. One of the best ways Fernando explained to get this texture was to stipple it on. Instead of painting it normally then adding some stipples, he said you may as well stipple it from the start. This seemed like good sense to me. So he went about demonstrating this technique and again passing the figure around so people could get a look at the base. He then went further into the theory of the reasons and how to carry on, adding in some highlights and shadows. Again like the face, Fernando achieved a really good result in a very short period of time. He mentioned that when he has a figure produced, he has around a week at the most to get the box art done, so he has developed these techniques to give speed and quality and believe me it works. So it was over to us.

As we sat, Fernando threw in some more explanations and again started walking around the class looking at what had previously been done and taking questions as he went. Each student was catered to from what I could see and Fernando was happy to spend as much time as needed with each person.

Fernando explains the techniques for the next area of the miniature

I set about carrying on with my idea of heavy lighting from one side. I gave myself an idea where to place the extreme lights and shadows by holding my figure up to a light and took a pic, then proceeded to paint it like the picture. This again being a technique I wasn't really used to doing, it took a while to get to grips with. Again I did a little walk around and looked at others' figures. It looked like everyone was going great guns on their models.

I had a little break from the SeminART at this time and went and spoke to Martyn, as his company Model Display Products (MDP) is based at the back of Firestorm. I have to say this was a little treasure trove of stuff, a real modeller's paradise, but I wasn't allowed to take anything away , I did get to see loads of cool stuff, though, and he took me through the basics of making moulds and his process, which was very interesting to listen to. Sorry no pictures of any of this, photography was forbidden. ☺

When I returned it was lunch. Again how did this happen so quickly, or at least seem to happen so quickly? Bring on the Spanish omelette!

Another attendee, busy with his painting

Lunch was a lot more relaxed than the first day, with people taking their time and Fernando brought out some Spanish delights. A few different tasty meats and some lovely cheese that went rather well together, then some little crispy bread sticks. These were a very welcome addition to the Spanish themed lunch.

People chatted and I met properly a painter I had been a fan of for a long time but never met, David Zabrocki. Like so many others I have met, he wasn't a big ego. Quite the opposite, in fact, and he was very easy to talk to and happy to offer hints and tips. He also commented he was enjoying the course; it was great to be using acrylics as he was mainly an oil paint user.

David Zabrocki, showing how it's done

A master teaching masters

After lunch we got back to our figures. People continued working on their figures' cowls, building up the textures. We carried on for a while; as you know nothing is quick in this hobby. Fernando then said he wanted to move on as he still had stuff to show us. We all took up our positions around his table and he broke out the Saxon figure that we hadn't touched up to now, as he wanted to show us true metals.

He went through some theory again and proceeded to lay down his base coats. For this he used some Vallejo Metal colour paints. He said in his opinion these were the best around. This demonstration followed the same format as previous parts. First doing some painting and passing round the bust whilst explaining what he had done and what will come next. He went right through and once finished he showed us a different method using the same figure's helmet. This I found really interesting, as I had not seen this technique before. He laid down a normal colour and gave it a glaze. Once dry, he proceeded to work with a pencil and 'draw' on the effect. I have to say it looked really effective, and again was so quick.

SOUTH WALES GAMING CENTRE
MAGIC The Gathering
WARHAMMER 40,000
WARHAMMER

The attendees left to right: Martin, Shane, Chris, Martin, Luke, Graham, Iain, Neil, Stuart, John, Fernando, David, Norm, Ryan, Spock, David, Mark, Martyn, & Rhys

We went back to our places and personally I carried on with my cowl, as I really wanted to work on that some more. It was at this time that we were told that the class had to end by 6pm. It's OK, we have ages we thought. Looking at the clock, it was nearly 5pm!

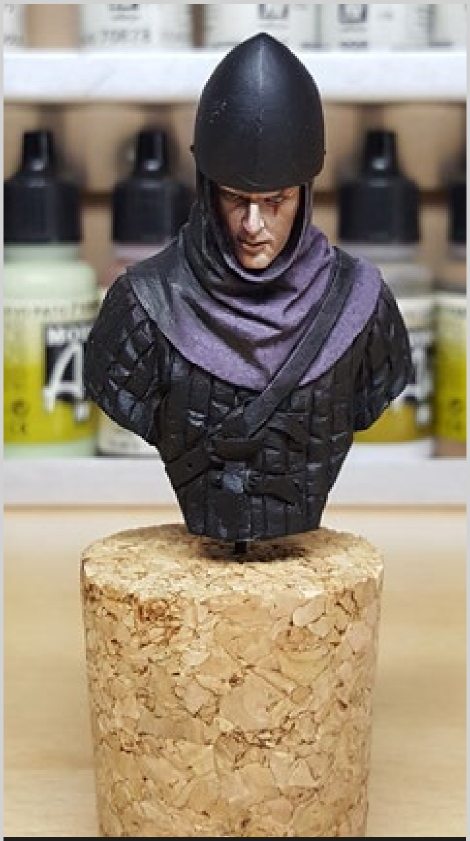
Fernando asked if there was anything else we would like him to show us. Leather seemed to be the most popular choice, so again people gathered round. This is where the flexibility and relaxed atmosphere of the class really showed. Some were happy to just carry on with their figures on the various parts, where others wanted to watch the leather demonstration.

After this, Fernando went round the class again giving his help where and when needed. Before we knew it, it was that time to pack up! This was a slow affair as people were looking at each other's efforts of the weekend and talking about what they had learnt and generally carrying on the good humour of the weekend. All that was left was for the group photos; one of all attendees and we got one of the FPM/Initiative Magazine staff and, of course, the man of the moment, Fernando.

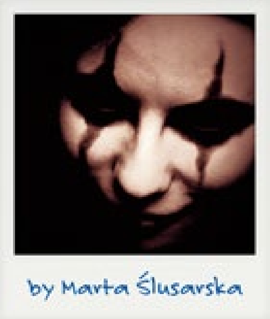
I have to say (and not only because I was involved in the planning of this), it has to be the best workshop I have attended for setup, organisation and atmosphere.

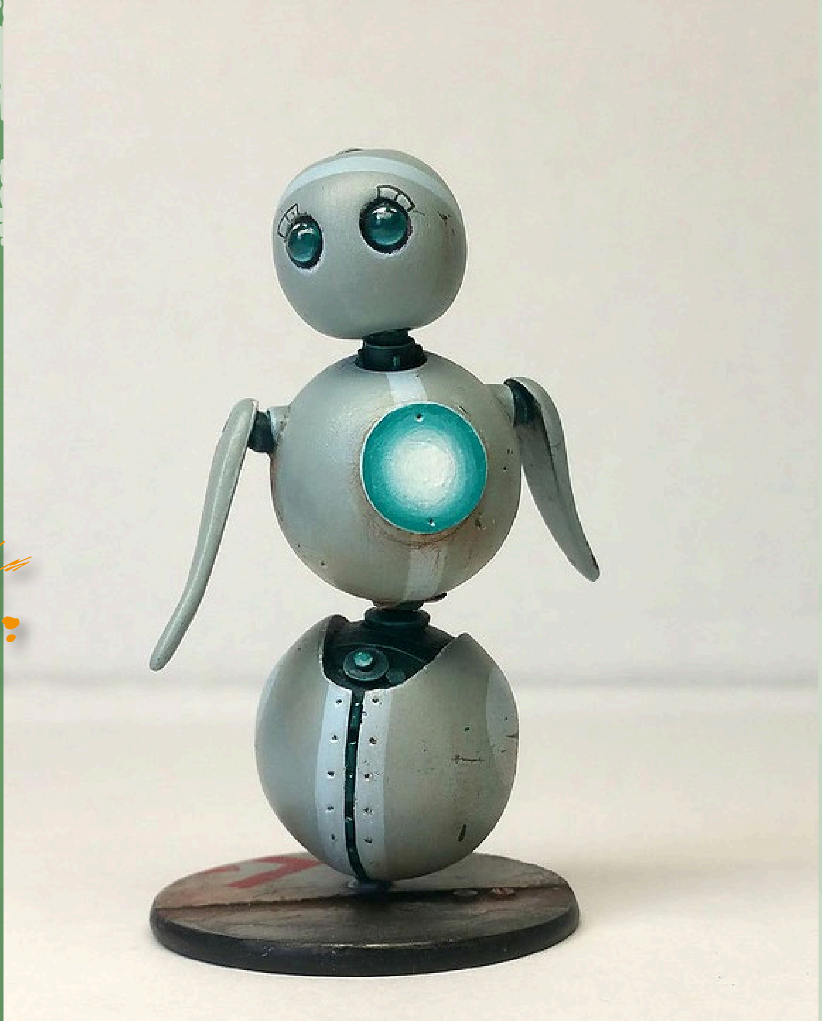
Fernando as a teacher is very good. He plans out the class in detail and you can see this in his delivery of the whole thing. Nothing is too much trouble and he is generally enthusiastic with group and one on one teaching such that you really want to go back and try your best with what he has shown you.

It makes for very enjoyable experience and one well worth going to if you get the chance.



Really pleased with where I finished after the weekend


by Marta Ślusarska



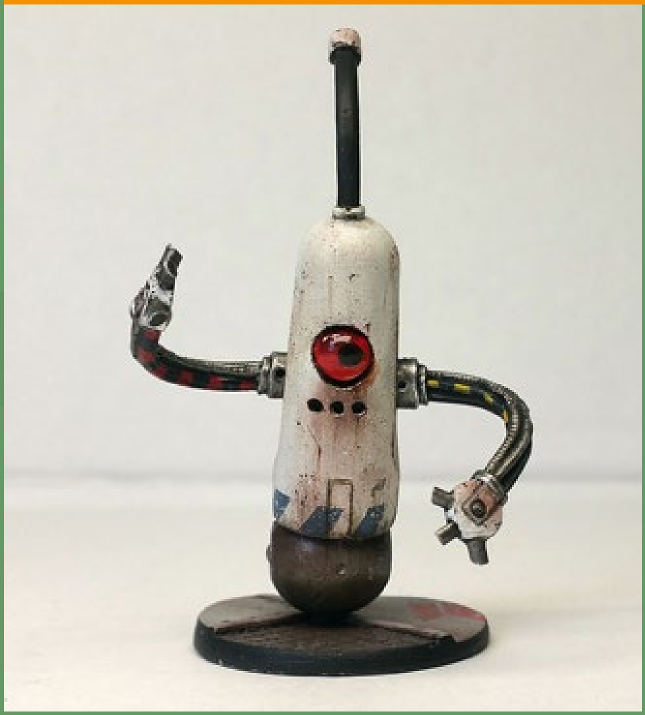
Details

Price:	£13 each
Scale:	1/12th
Material:	Resin

Available from

Filbot

Filbots' S4L Hospitality bot & N3D Quality bot



Something slightly different from me today. I'm usually more into organic things when it comes to my choice of miniatures. I don't mind it to be extra weird or creepy (in the eyes of the majority, not mine), but so far it was mostly creatures and humans I bought and painted. Today I have for you two lovely little robots from a company called Filbot. I hope you'll be interested to read what I have to say about them.

Company

Filbot is actually just a one man company run by Fil Dunn. He specialises in designing and sculpting mechas and bots. You can see full range of his models either on company's website or on Filbot's official facebook page.

Bots

According to what I could find on the company's website, there are quite a lot of bots on Deck 77 and all of them have different functions. Here I have only two of them, but if you are interested in finding out more about the bots and mecha world, feel free check out Filbot's page.

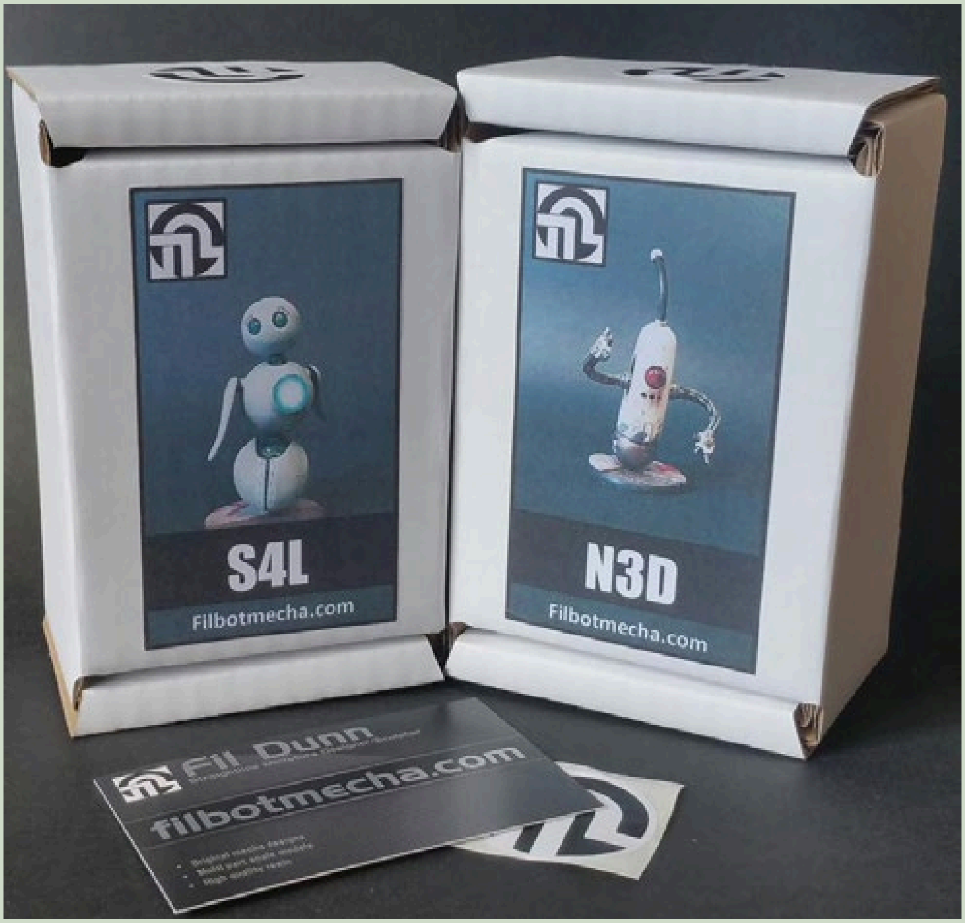
N3D is in charge of repairs on Deck 77. His job requires him to make sure everything is up to spec. He is very devoted to his work and rushes to every alarm without any regard for his own safety. Sadly, focused completely on the repairs and keeping things going, he lacks social skills and is perceived by other bots as a bit of a nervous weirdo.

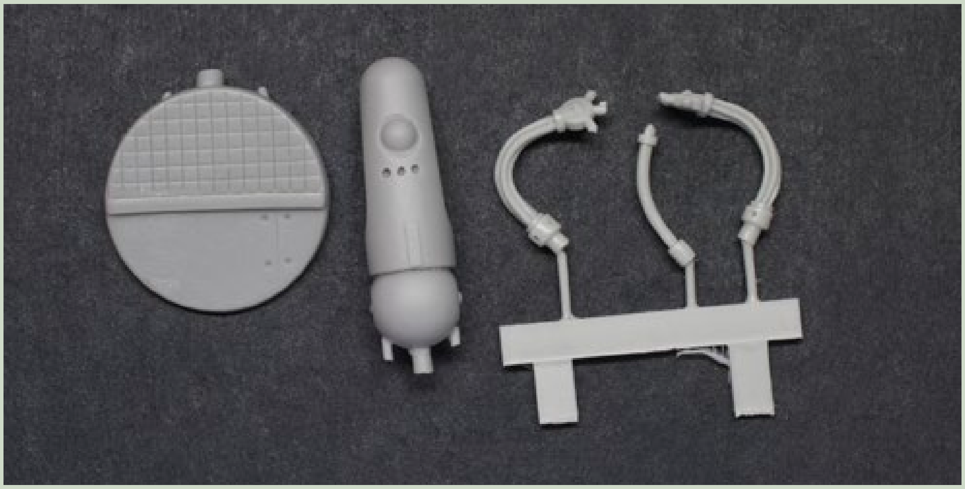
The S4L Hospitality Bot is the opposite of N3D; her pristine condition and care for appearances are the remnants of her original role, which was to welcome and present the work of the deck to potential investors and visitors. Right now, due to her construction making her useless for any manual work, she plays the role of coach and motivator on Deck 77, taking care of other bots' mental well-being.

Box

I received my bots not in retailer packaging (yet secure enough), as they were not normally purchased. Fil was kind enough to provide me with photos of the boxes he ships his miniatures in. As you can see, the packaging is sturdy and all the relevant information is on the top of the lid.

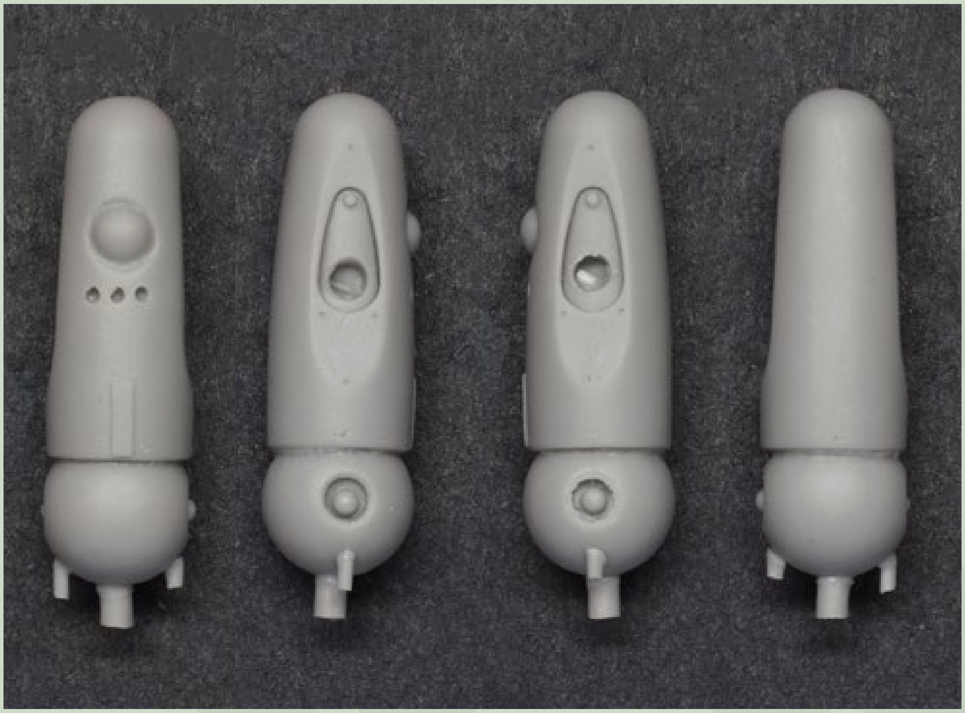
filbotmecha.com





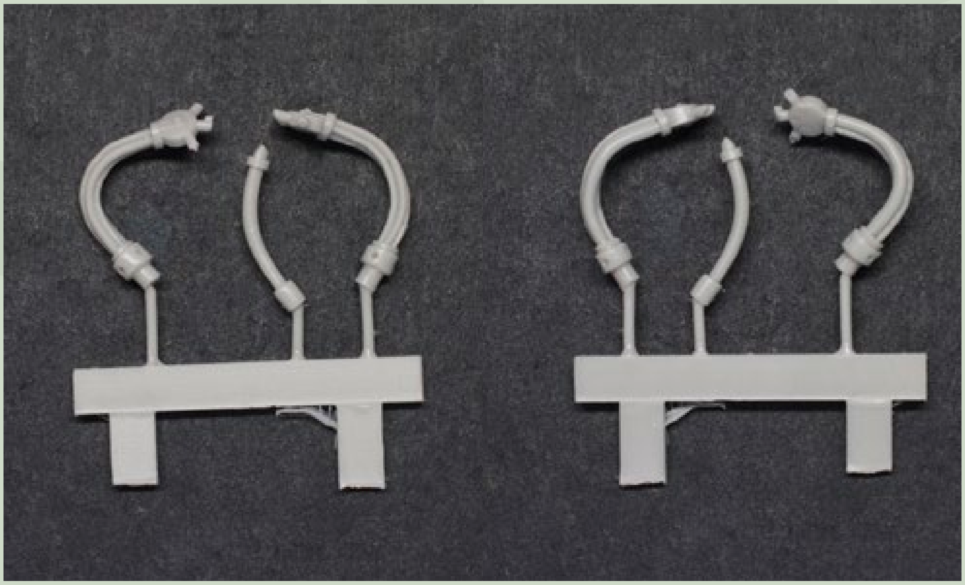
Quality of the Cast

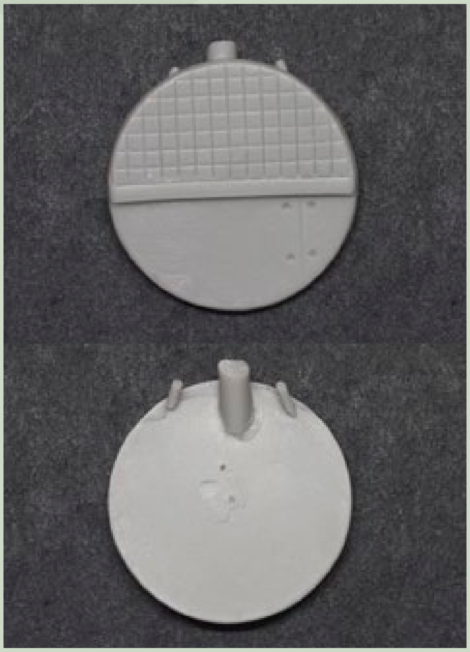
Both bots are really nicely casted. Mould lines, although present, are small and easy to remove. All details are clear, with just a very few air bubbles (in places very easy to access). The resin used for this miniature is really hard, but not brittle. There is not much in terms of texturing, as both of them have smooth and clean shapes. However, you can find the right amount of detail on each of them that will make painting them more interesting and challenging.



Assembly

Well, when it comes to assembly, we have 2 completely different models here. The quality bot N3D is very much straightforward. You have just a body, two arms and the antenna. Due to the nature of the sculpt of this bot, everything fits very well in the slots and you don't really have any flexibility when it comes to positioning him. Well he can be leaning forward or backward or possibly to the side and his arms can be lower or higher, but the body itself is one piece of resin and tilting him won't change the expression of the piece too much.





S4L, on the other hand, will be trickier to assembly. Tricky, but allowing you to be more creative at the same time. The bot is built out of 3 balls (kinda like a snowman ;p) that are connected together with smaller balls, via some kind of bearing swivel. This gives you an almost endless number of possible positions. Combined with positioning its arms, you can say a lot about this bot's mood (attitude) just by positioning her in certain way. She could be rushing somewhere leaning forward, she could be curious with her head tilted to the side. She might be even a bit scared, with her body leaning back and arms raised.

Customer Experience

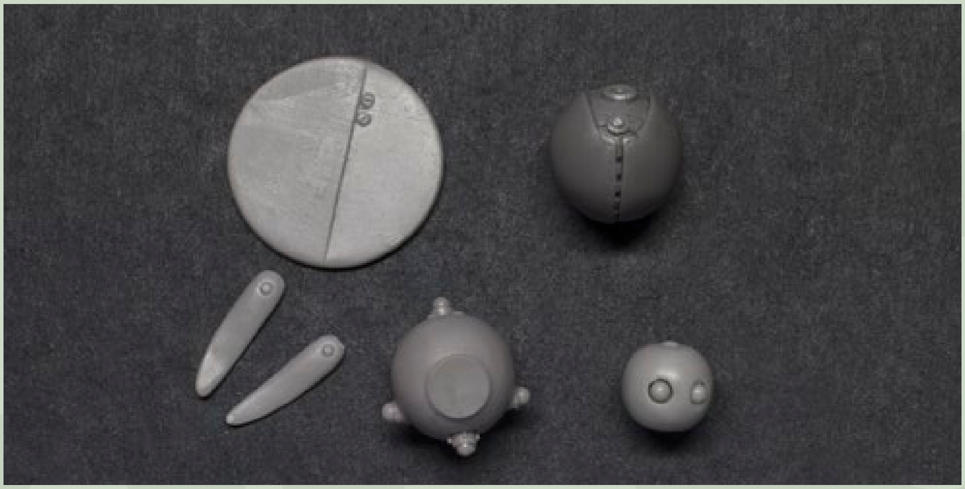
I didn't buy my Filbots the typical way (I'm painting them for alternative paintjobs), but I did check the web store and it runs smoothly, so there should be no problems when buying. From the chat I had with Fil and from his response time, I can say with confidence that any of your orders will be despatched swiftly and with proper care.

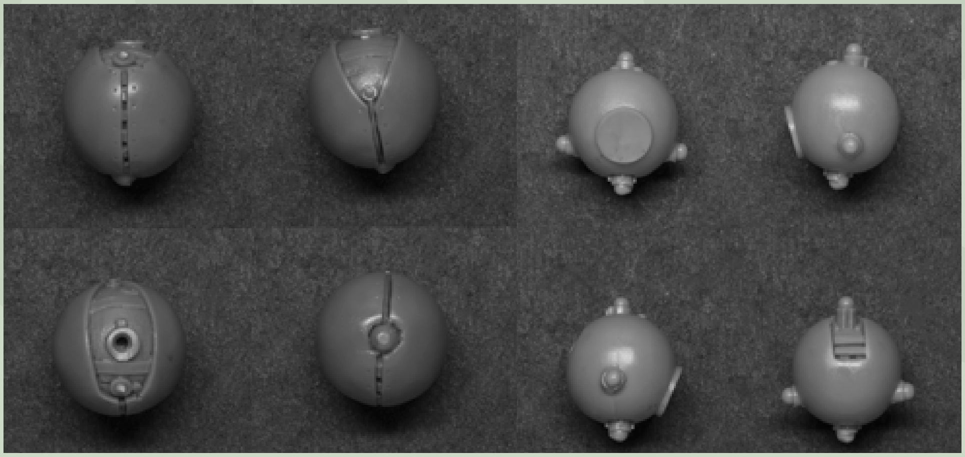
Overall Opinion

I have always wanted to paint a robot. I even bought a few, but was always somehow afraid to start them. All the painting techniques I wanted to try on them were way too far out of my comfort zone, not to mention the assembly required...

But those two are simple enough, almost like 'entry level' bots, so they should be a nice way into the 'bot world'.

If you fancy yourself a bot based board game in a near future, there is yet another reason to buy some Filbots.





Translated by
Francois Lozach
Chestnut Ink

Vendel Saxon Warrior

Sculpting a Saxon Warrior Bust by Greg Girault

Painted by Ernesto Reyes

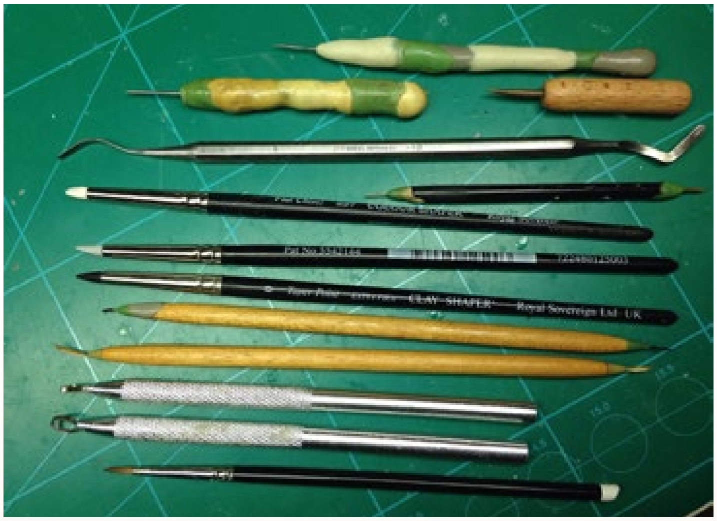
When starting a new project, to avoid monotony and redundancy, I always try to find something original to sculpt. This time I did not have to search for long; indeed, Stuart Hale, head of Stormtrooper Miniatures, asked me to create a Saxon bust. A Vendel Saxon Warrior—nothing fancy--well in fact yes, with a fully sculpted panelled helmet and a face mask!

I will not engage myself, or you, the reader, in a full history lesson about Saxon Warriors, but I feel you would not like to encounter them in a dark forest!

For this bust, Stuart let me freely choose how to equip this guy. After a quick browse over the web, I decided not to go for a classic outfit (way too easy) but I opt for a real challenge (more than just the helmet), by creating some chainmail. We have also chosen to bring some animal fur on his shoulders, giving this bust a more impressive shape. I gathered some reference pictures and started.

Tools and Materials

GREEN STUFF
Original
Duro
36" / 91cm
SuperSculpey
FIRM · FERME · FIRME
Original
Magic Sculp
250g · 8.8 oz
BEESPUTTY
PLASTIC

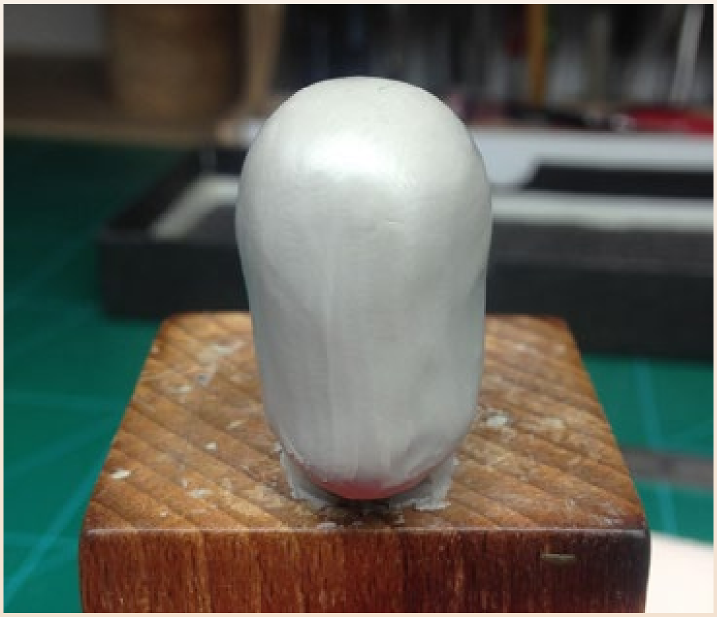


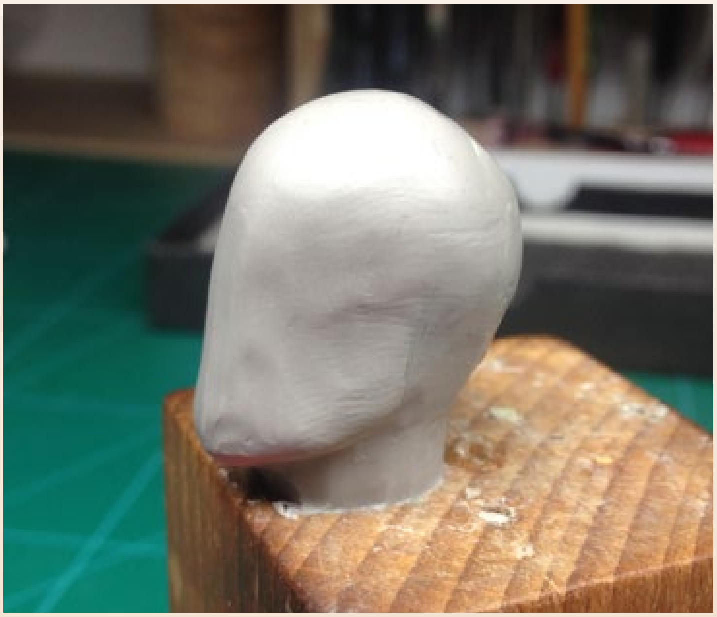
For the majority of my sculpts I use Super Sculpey firm, because you can add and remove it again and again without destroying areas around it or loss of mass below. I can work for hours without it drying and when baked. When it's hard it still accepts new putty and also has the benefit of being able to be sanded so we can get really smooth surface. More importantly, you can bake it several times and it just gets harder.

I use also A+B putty (Magic Sculp), for angular parts like weapons, and green stuff, with its higher elasticity, for detailing, hair and fur.

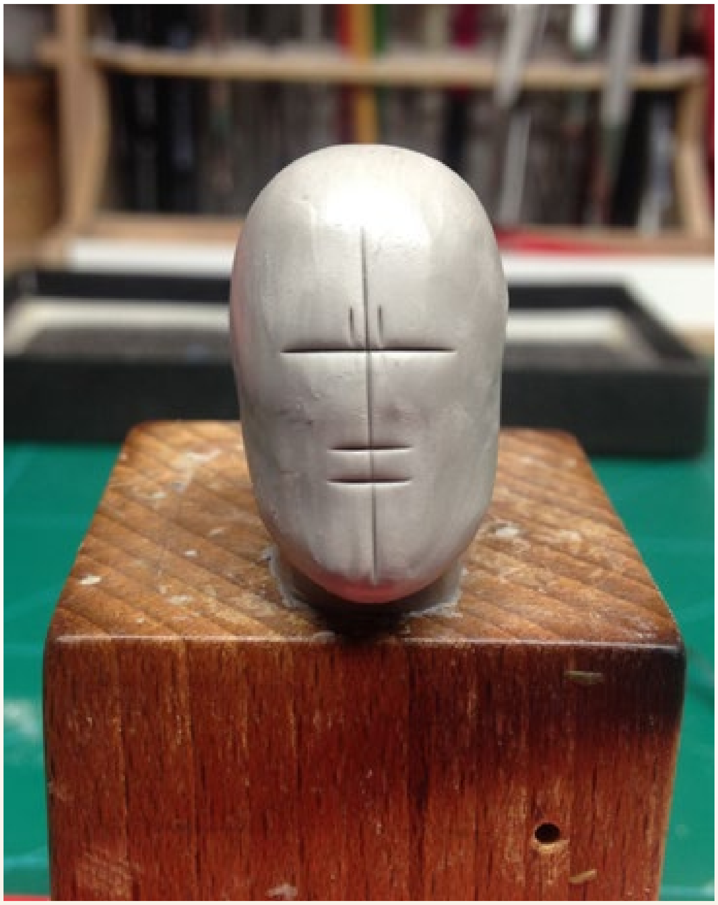
My tools are various sizes of needles, dentist instruments, rakes and shapers.

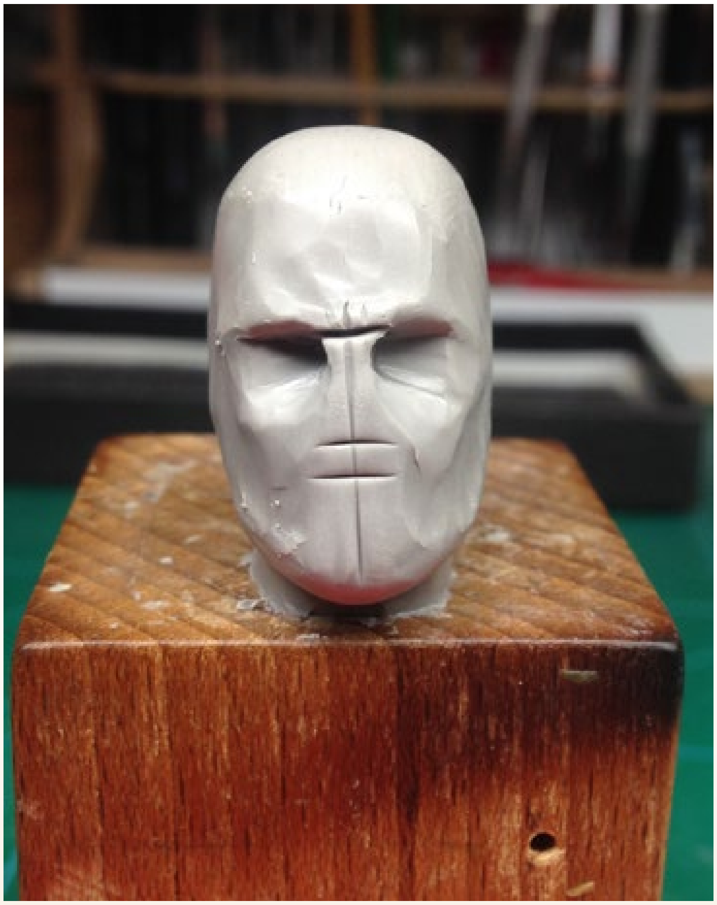
The Process

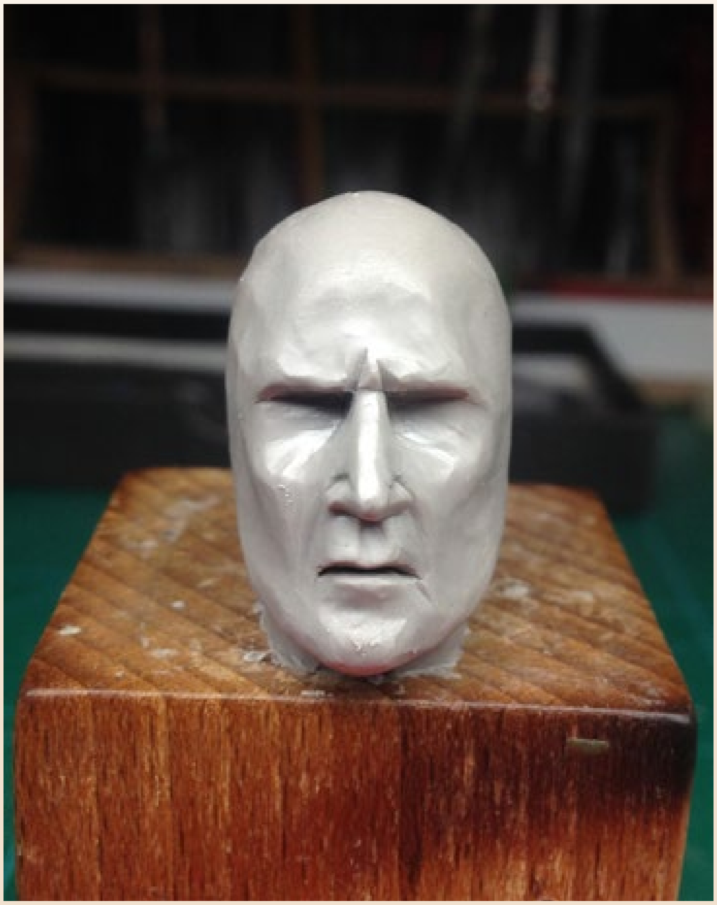


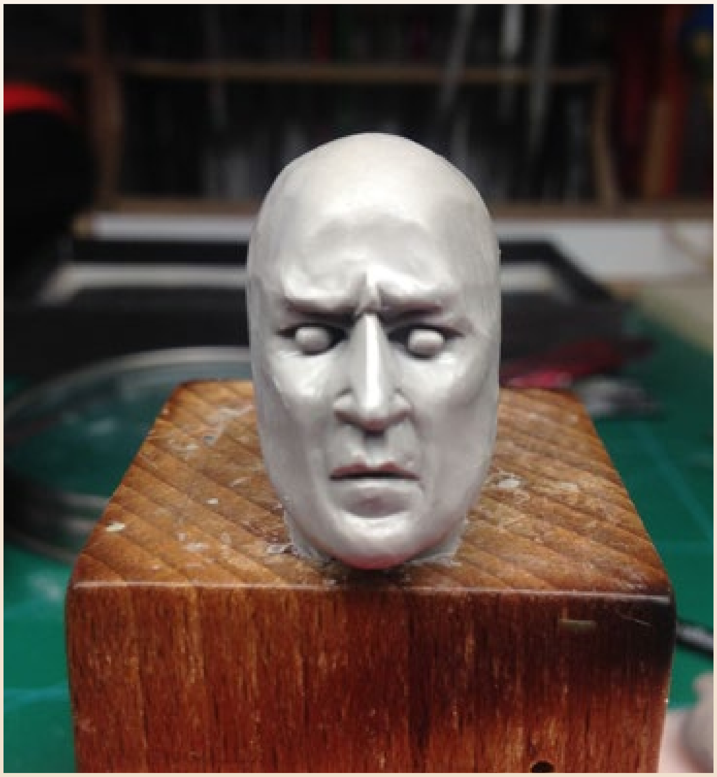


First of all, I fix a 2cm aluminium foil ball on a brass wire, plugged into a wooden base. It saves some sculpting material, bakes batter and also gives stability during sculpting. I start building a head with Sculpey. The more realistic I can get the results, the better it is for the later stages.





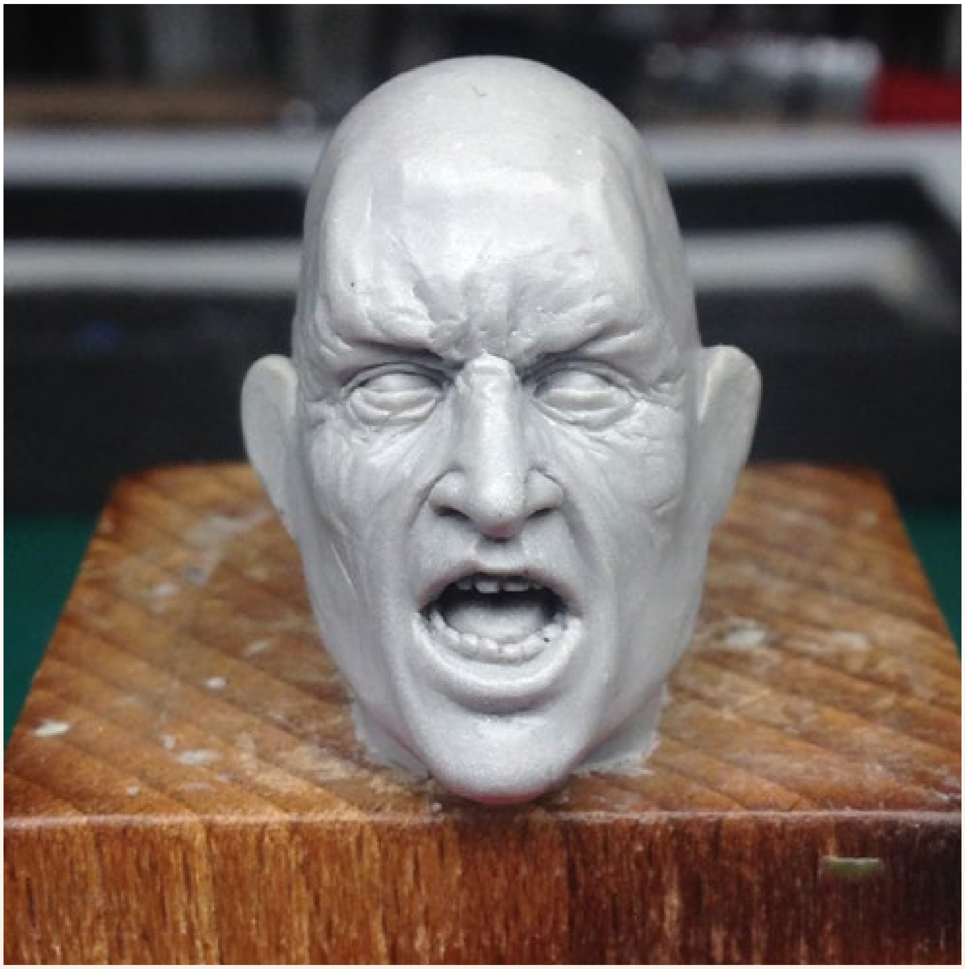


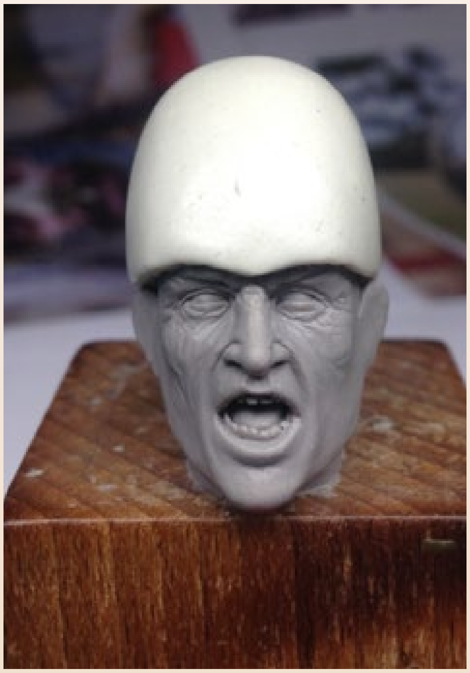


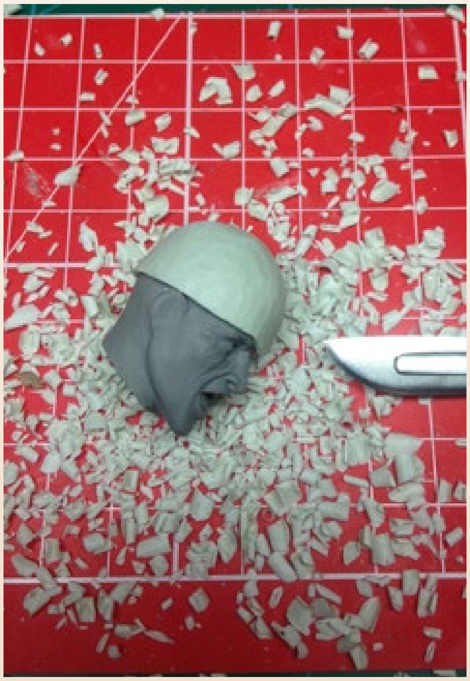
Then I form the face, paying close attention to and keeping in mind at all times standard anatomy measurements.

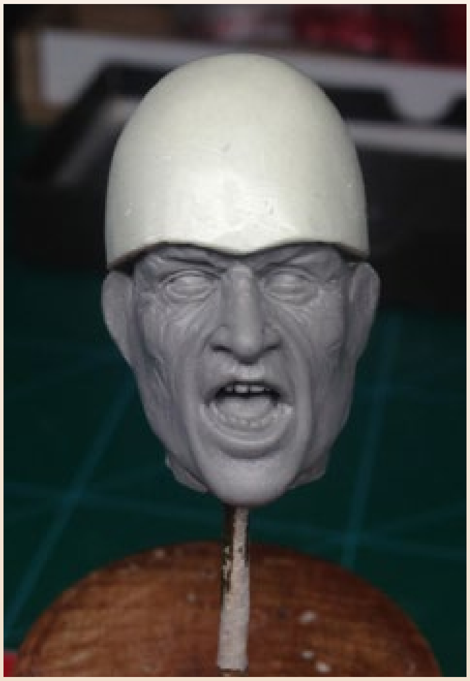
For this face I have decided to give some movement, as I wanted to depict an experienced warrior. He will be screaming and his skin will be marked by the weather and his long years as a Viking raider.

Please notice that I did not fix all facial features yet (ears, forehead, jaws) and I focus only on the face. In fact, I am a being a bit lazy and working on only what is really visible, although we need to be able to visualise the volumes around to adapt the following work--the beard, helmet and its protective parts. At this stage I decide to bake the head at 130°C for 15 minutes so I can then start on the helmet.

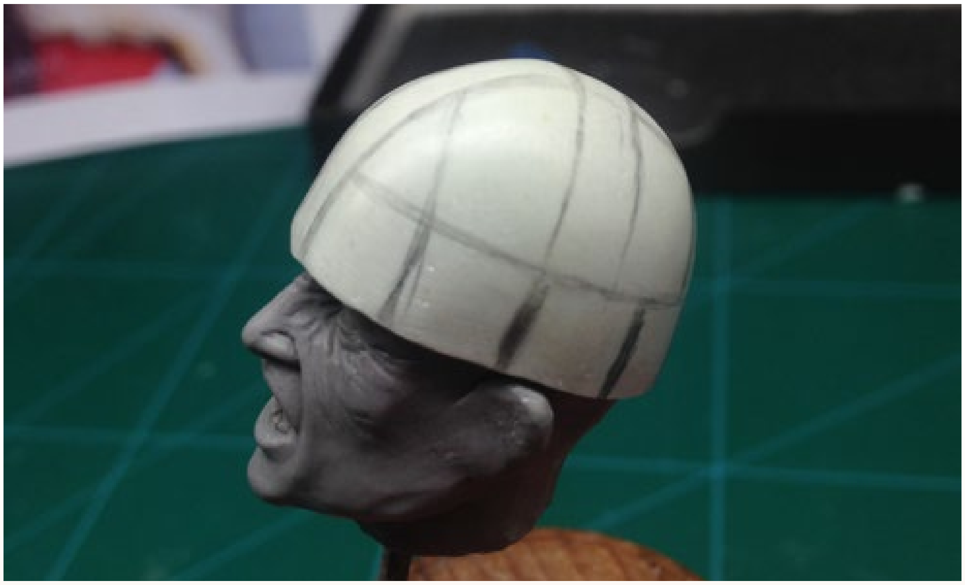






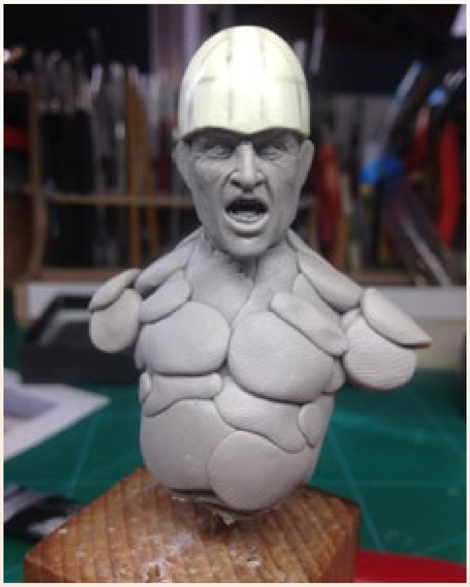


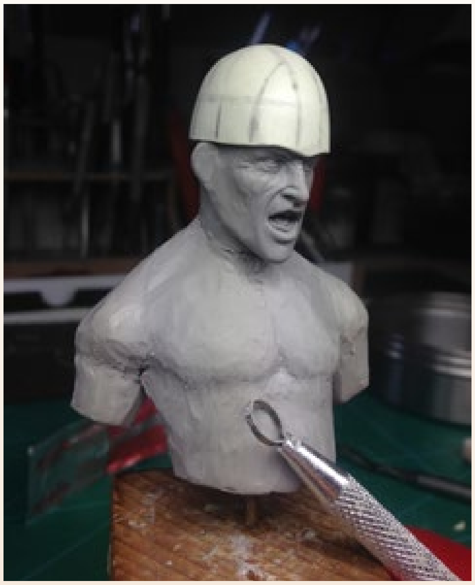
I mix some Magic Sculp (part A & B) and roughly place it on the head for the helmet, cook it at 50-60°C for 30 minutes, to make it rock hard. I then use a scalpel and files to obtain a very nice and smooth geometry.

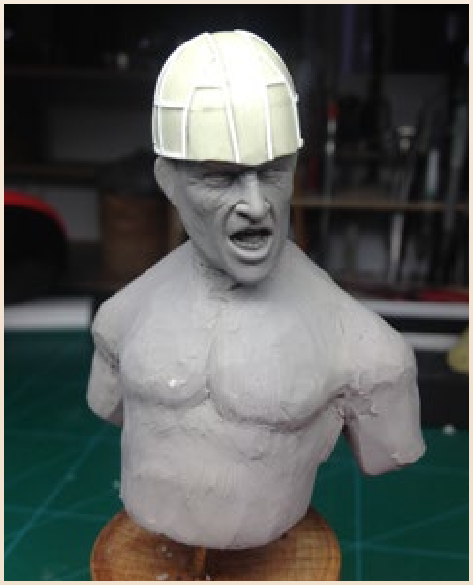


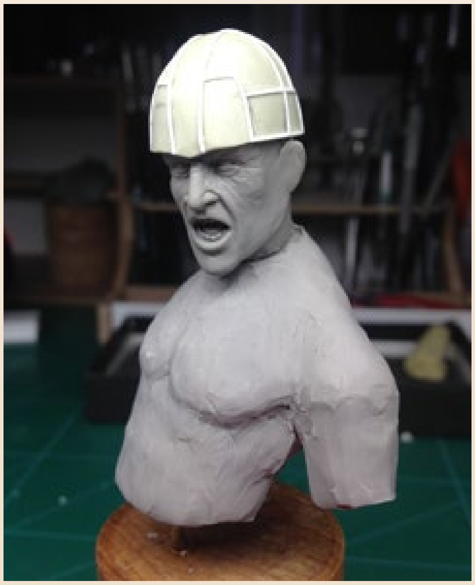
I start to draw the various helmet sections with a felt tip pen.

It's now time to start to sculpt the torso of the character, modelling his form and musculature. I don't want to overdo it, but I just place the right volume in the correct place, so I can see if the bust is balanced and sufficiently realistic.

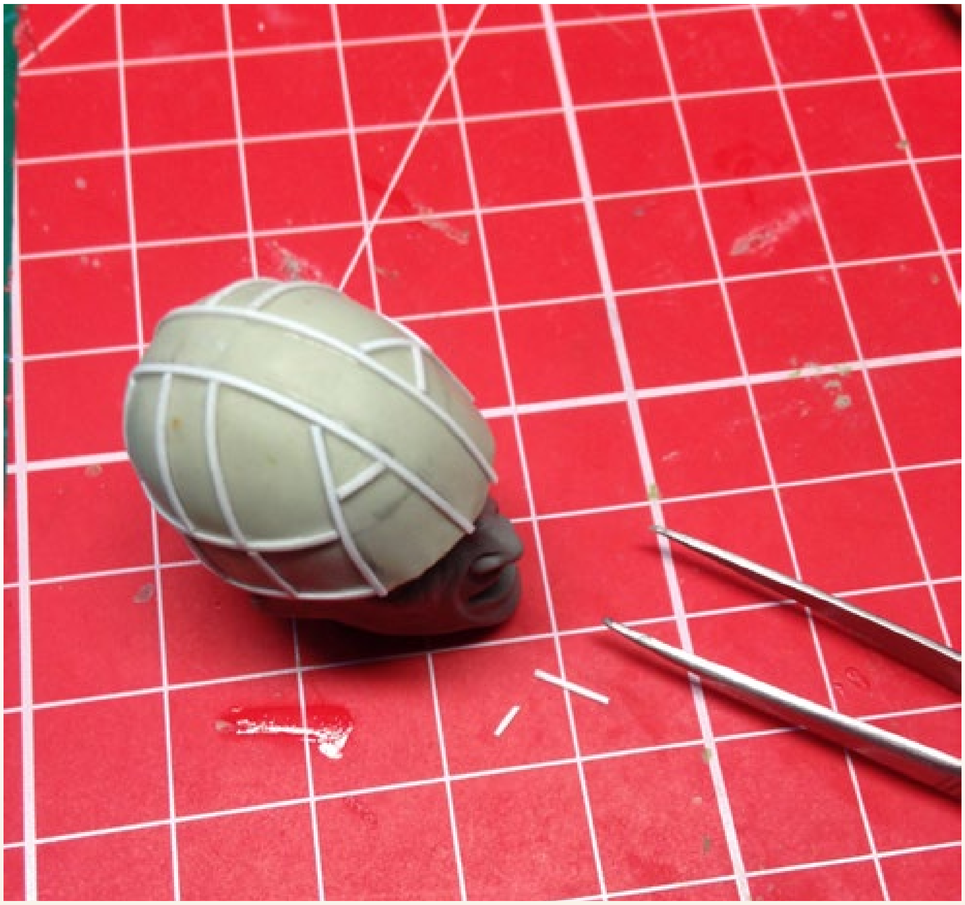




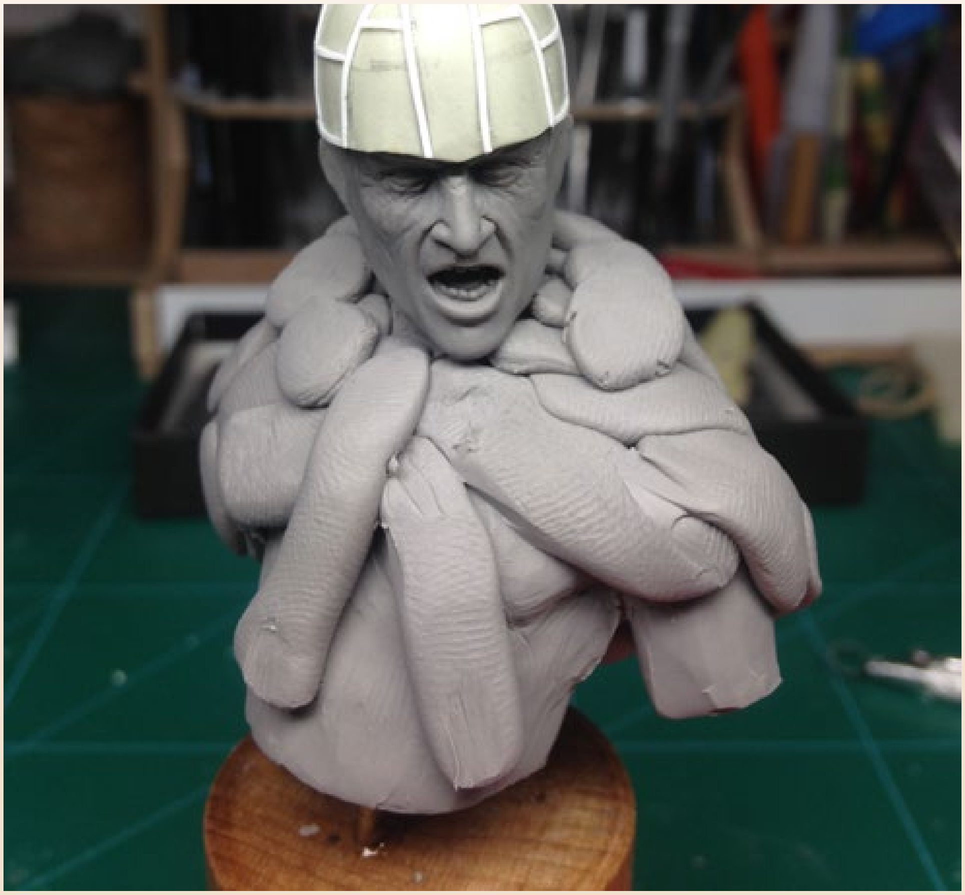


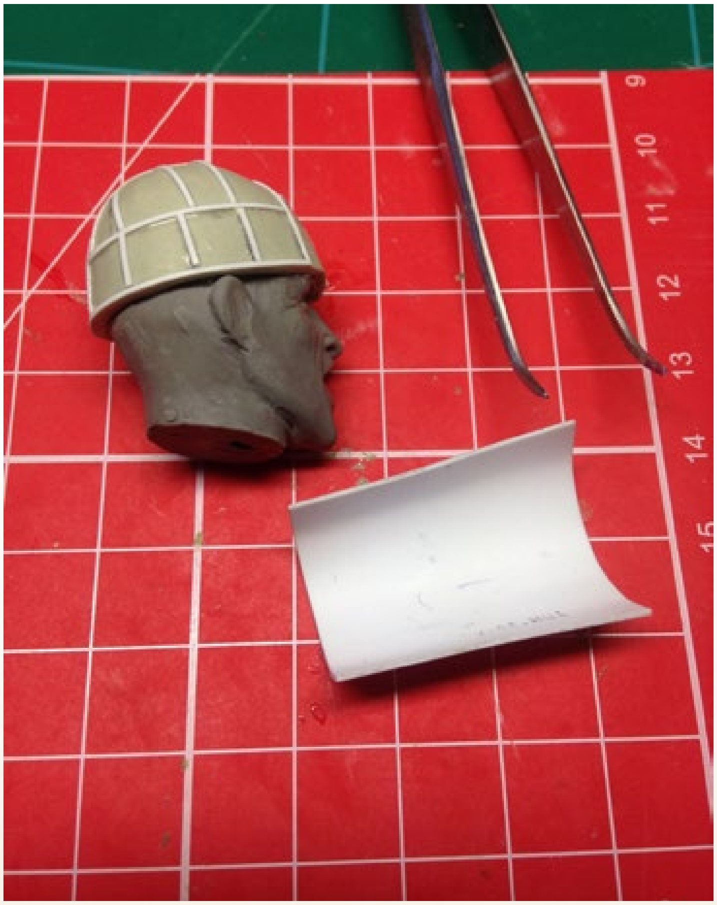


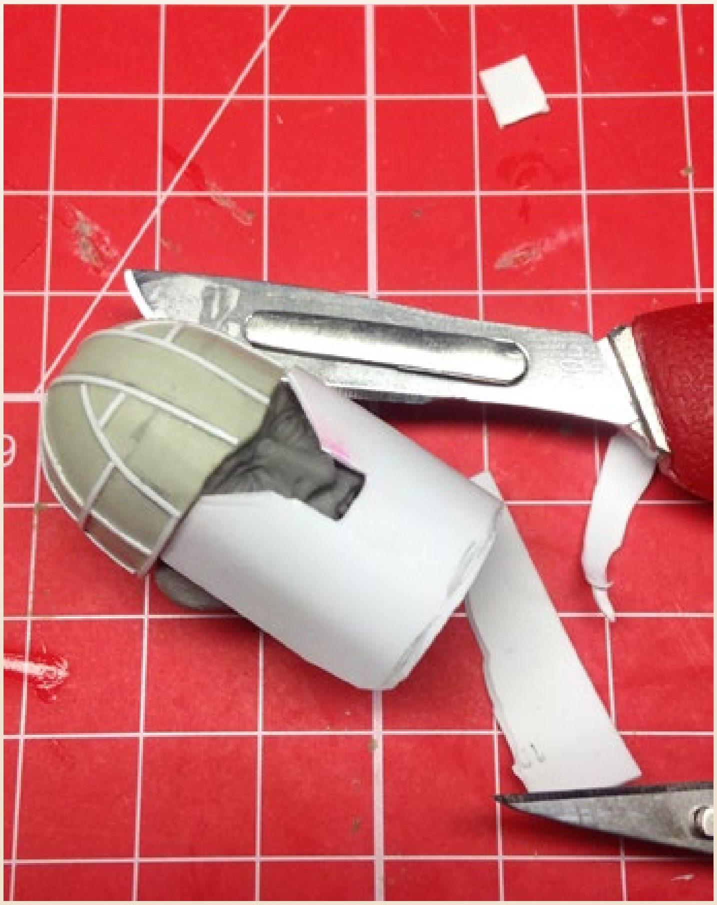
Once I'm happy with the result I remove the head, which is already baked, and I place the bust in the oven. Meanwhile, with some plastic rod I create some parts of the helmet.

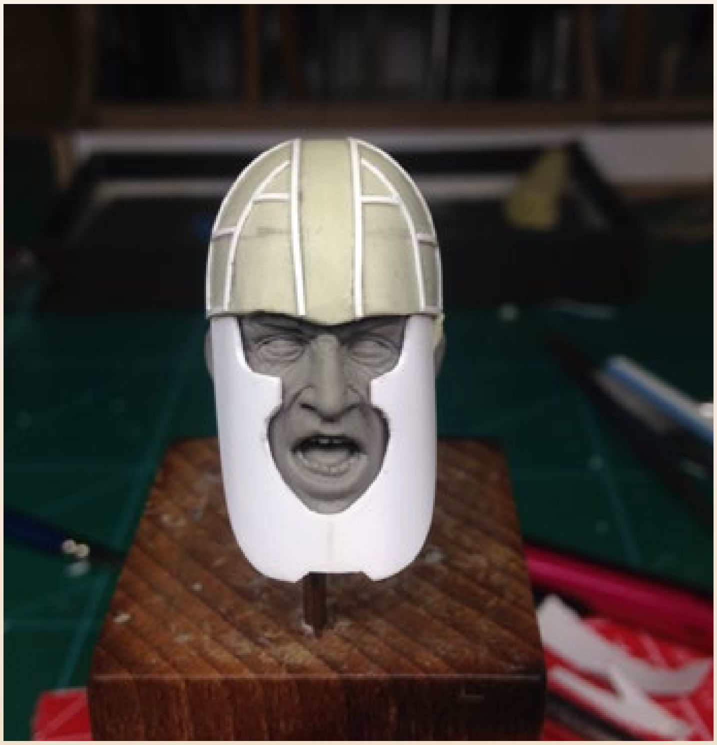


I simulate the animal fur cloak our Saxon will be wearing, by placing rough shape volumes of Sculpy here and there.



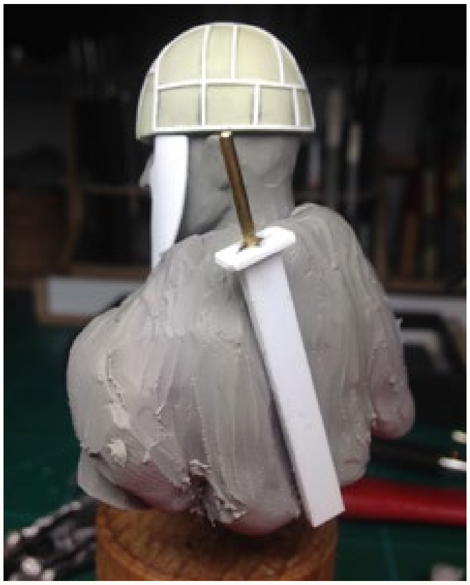


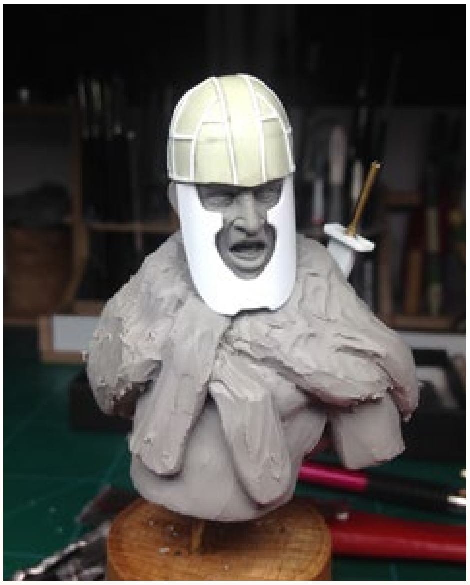


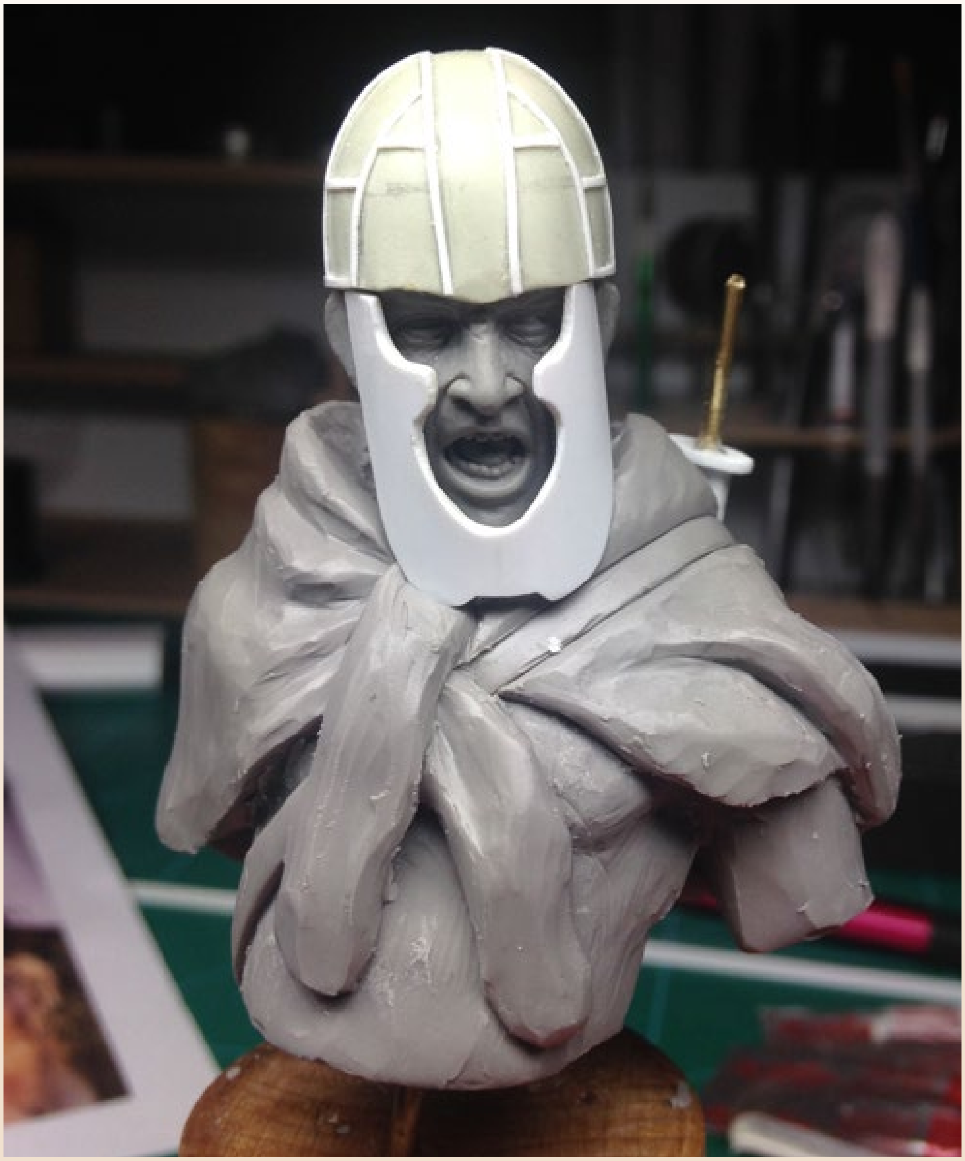


I again remove the head to start building the protective part. I cut some plastic card to the required size, shaping them in hot water and freezing the form in cold water. I will then sculpt it with scalpel and files.

The animal skin is worked on some more by adding some folding and blending the volumes together. I also adjust the position of the head and the protective face guard. You can see here the sword beginning to take shape, made with plasticard and brass rod.



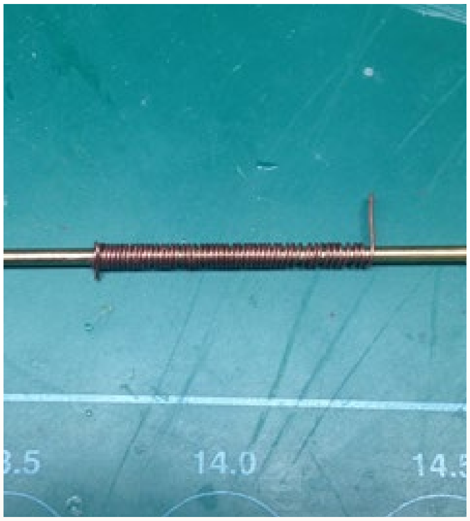


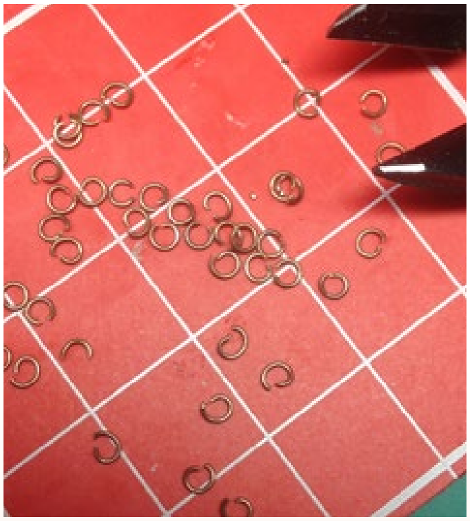


Using a brush soaked in petrol, I start to smooth the sculpt.

The bust is baked once more. When sculpting such a piece, be careful to remove plastic stuff before you put it into the oven or the results will not be pleasant!

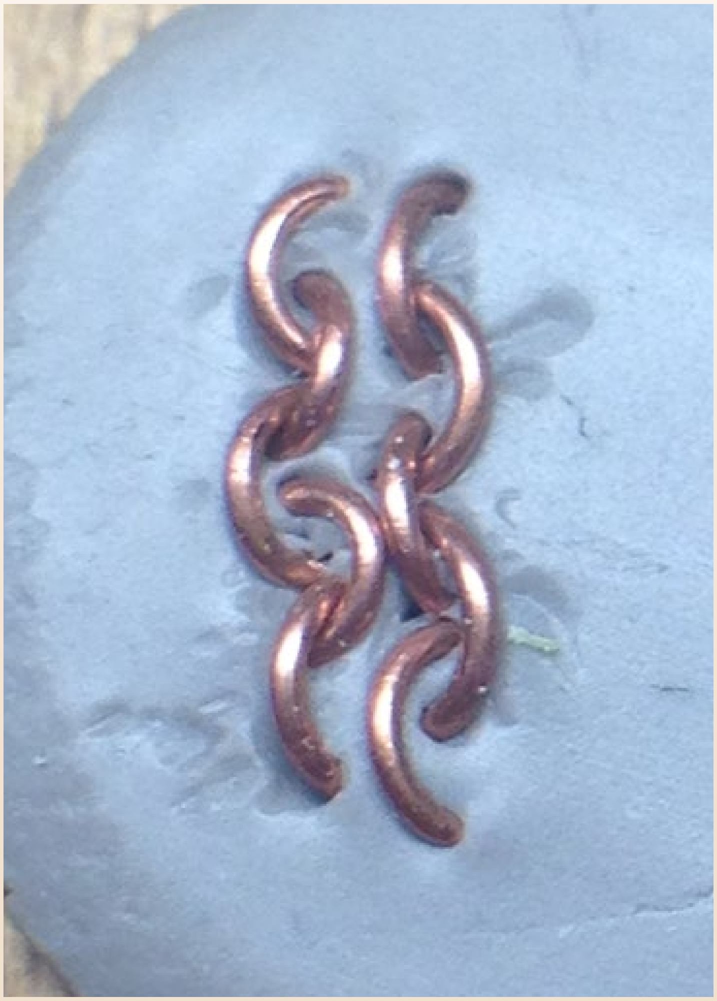
The First Challenge Starts — Chainmail





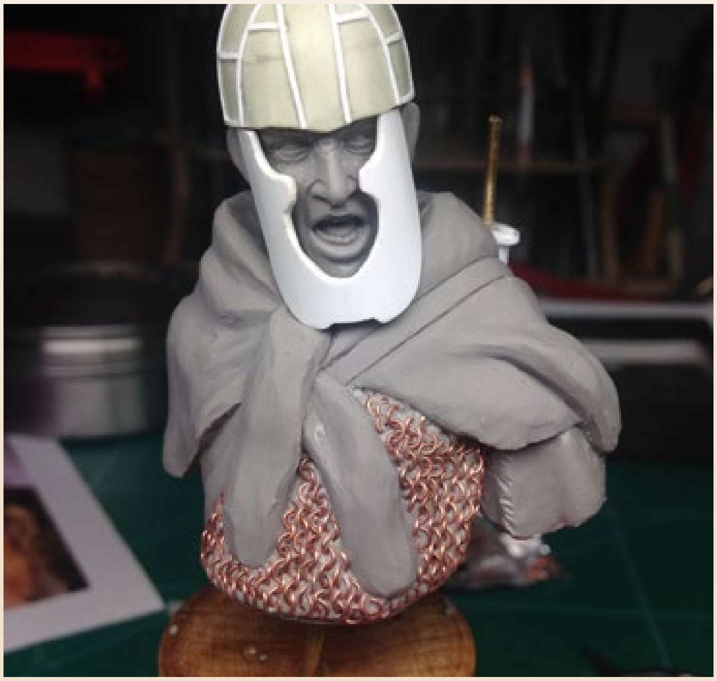
Initially I wanted to build a ‘C’ shaped stamp and apply it repeatedly everywhere...This was not so realistic for this scale; therefore, I have decided to make the chainmail link by link.

I roll a 0.5 mm wire around a 2mm diameter rod, like a spring. Then using pliers, I split it into individual rings, one by one. All those rings are then cut in two — I need a lot of them!

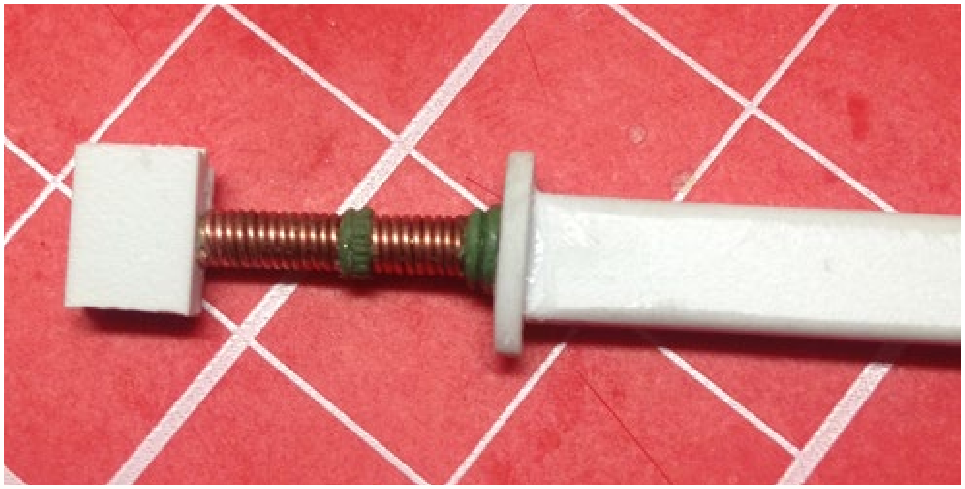


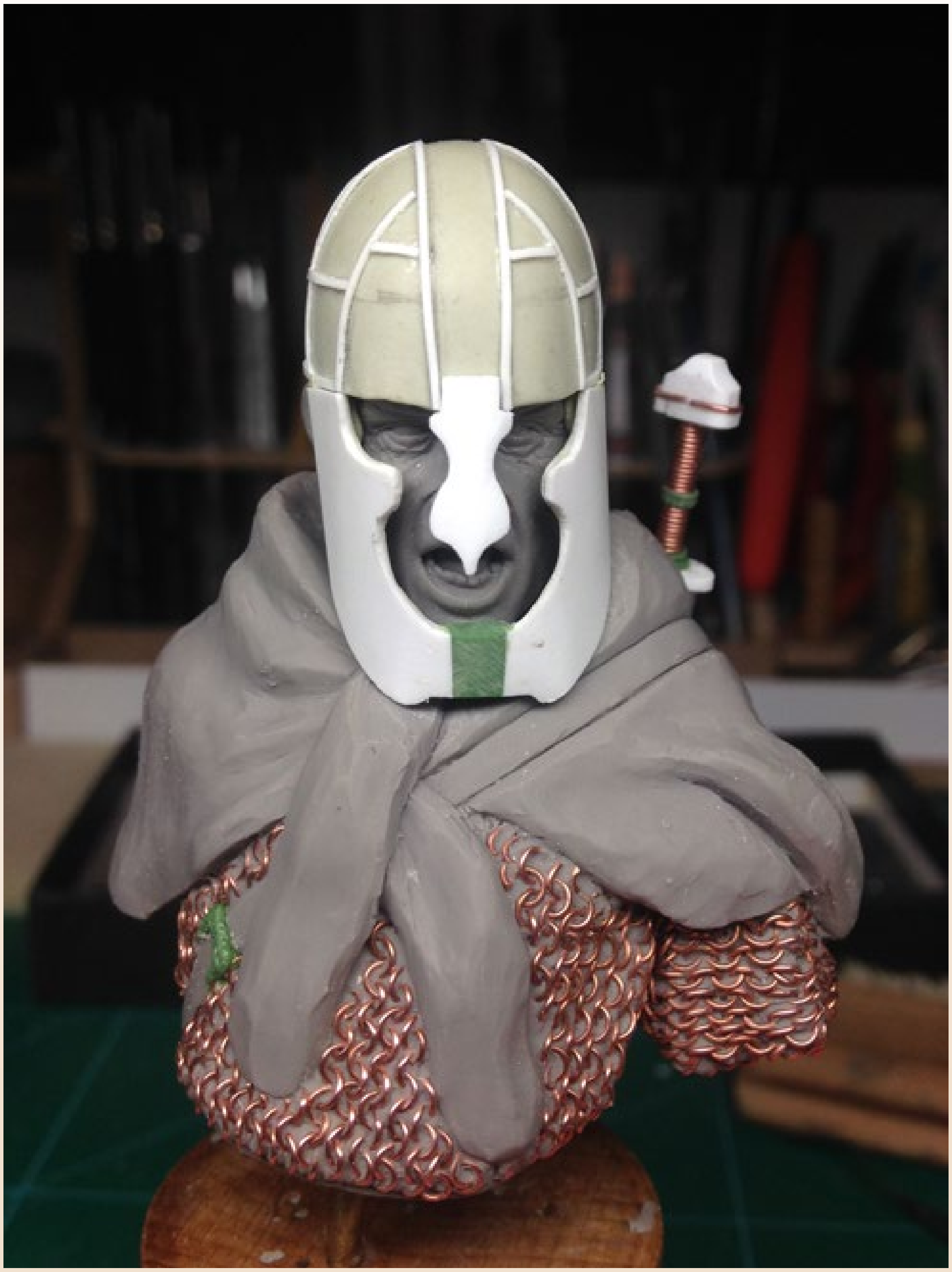
Before launching into this labour intensive task, I made a small test and after seeing the results, it was totally conclusive that this was the way to go.

I smoothed on some Sculpey where I want to fix the rings, not forgetting the forms and volumes of the chainmail shape. Then I put the rings, one by one, to obtain something realistic. Another baking session will be needed.

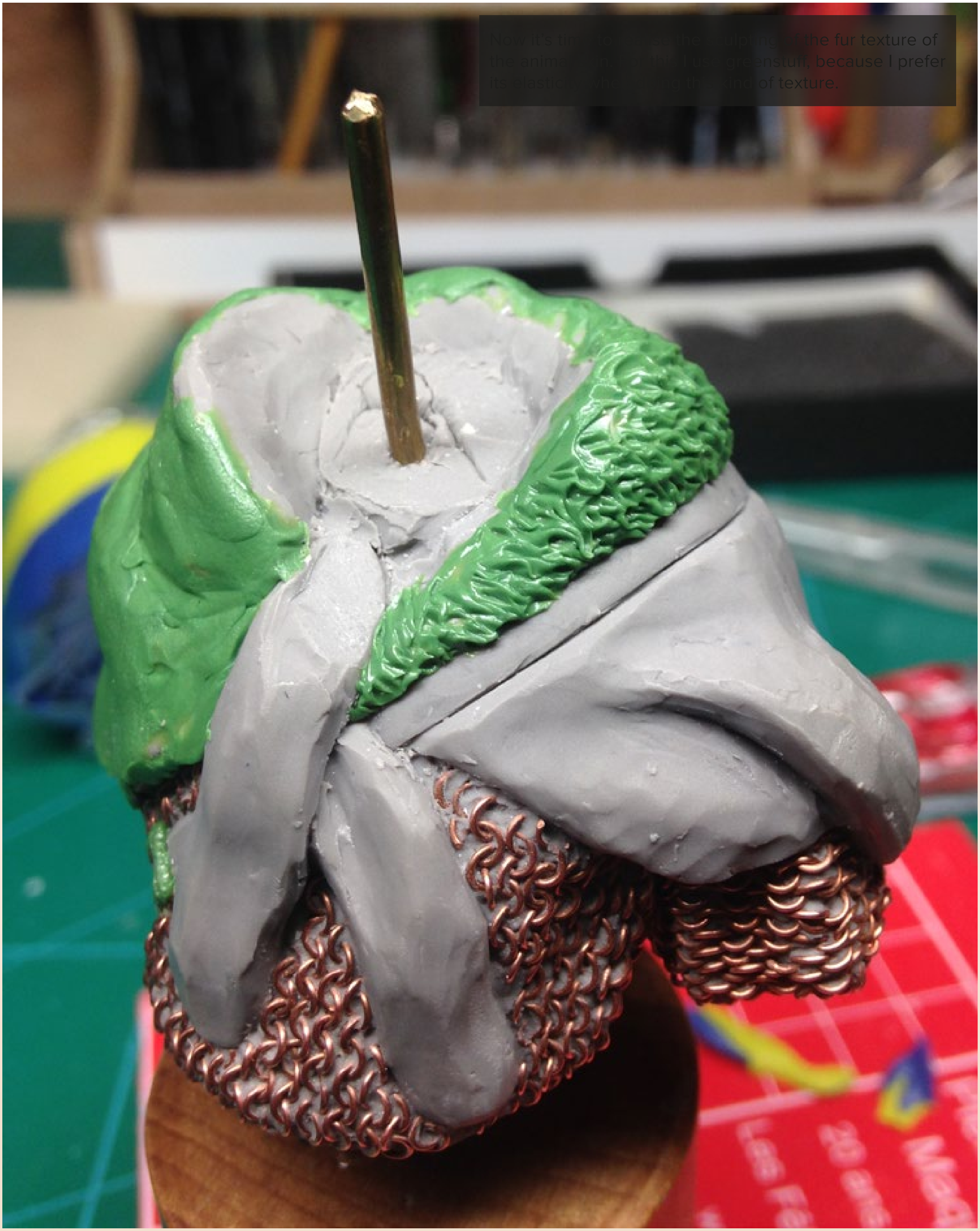


Meanwhile, I shaped the broadsword with scalpel and files also adding some greenstuff and brass wire.



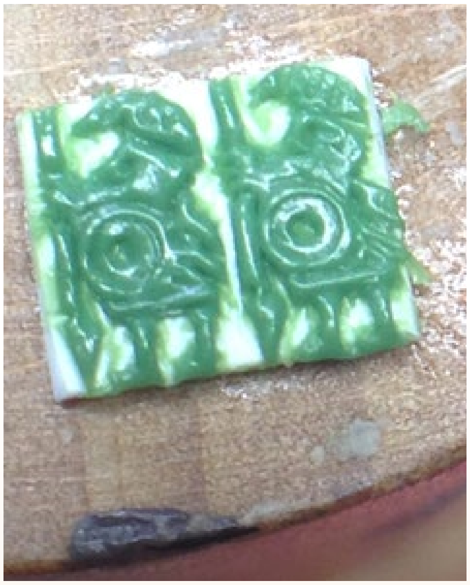


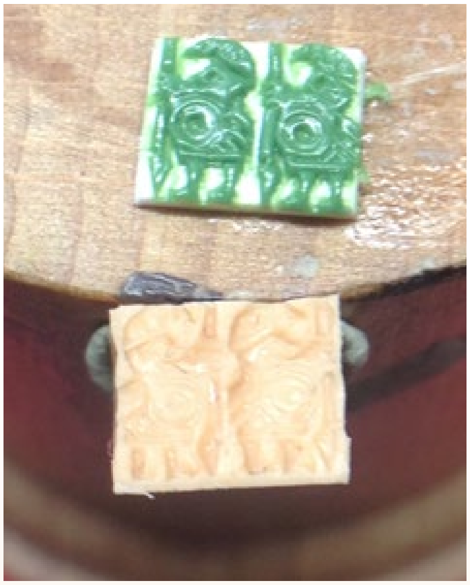
Once the chainmail is baked and cooled, I tried all the various pieces together to test the overall composition. You will notice I created the nasal protection with plastic card and the face protection has been widened.

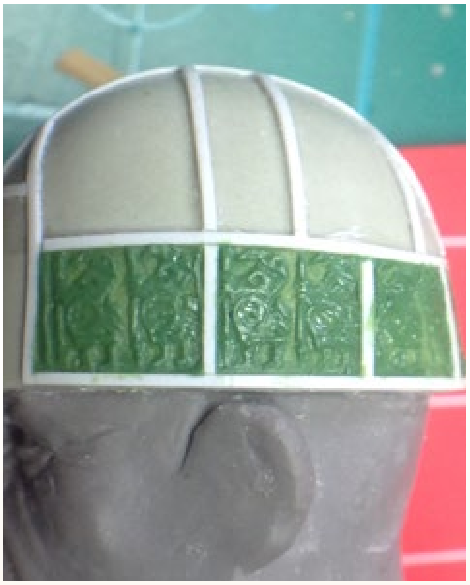


Now it's time to realise the sculpting of the fur texture of the animal's skin. For this I use greenstuff, because I prefer its elasticity when making this kind of texture.

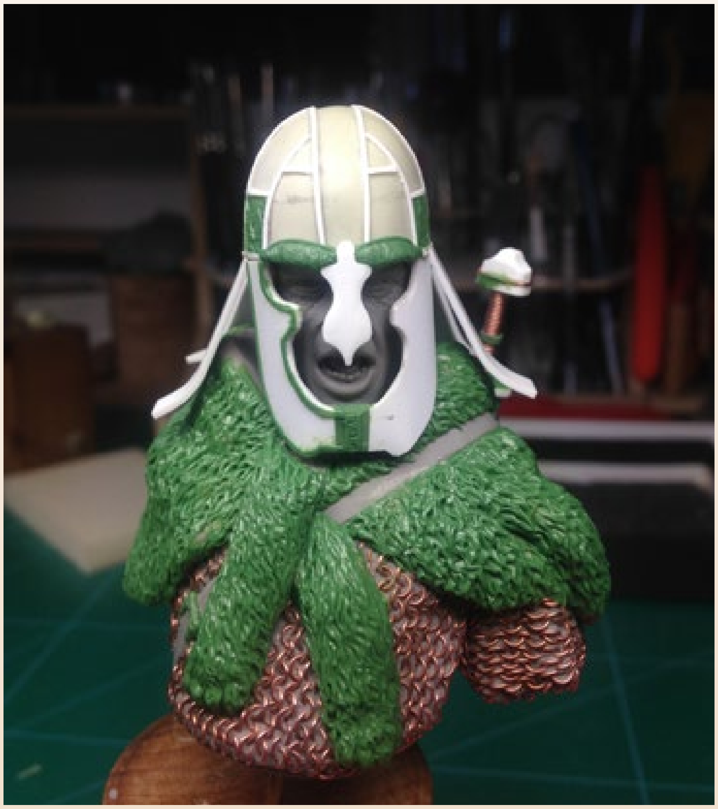
The Second Challenge —The Helmet

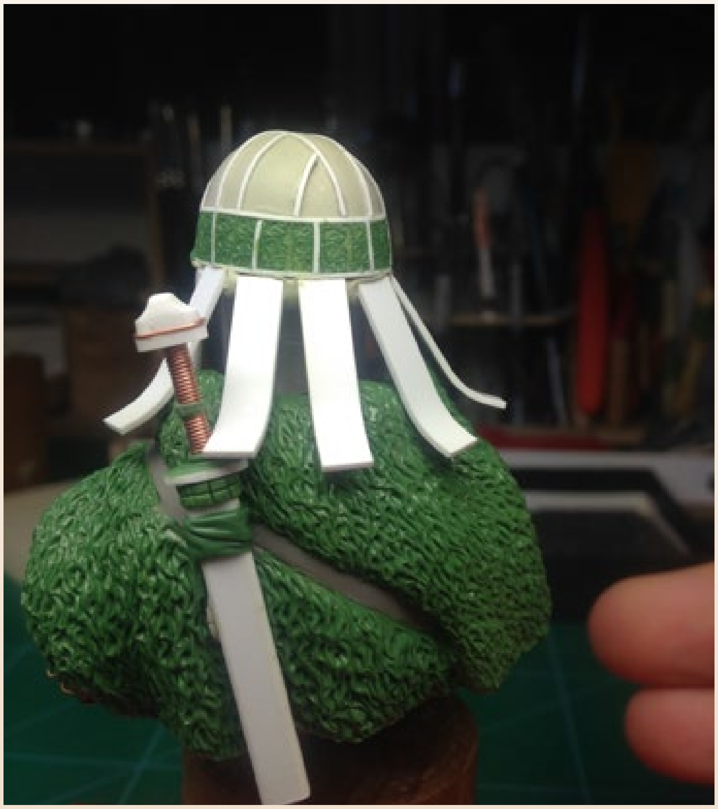




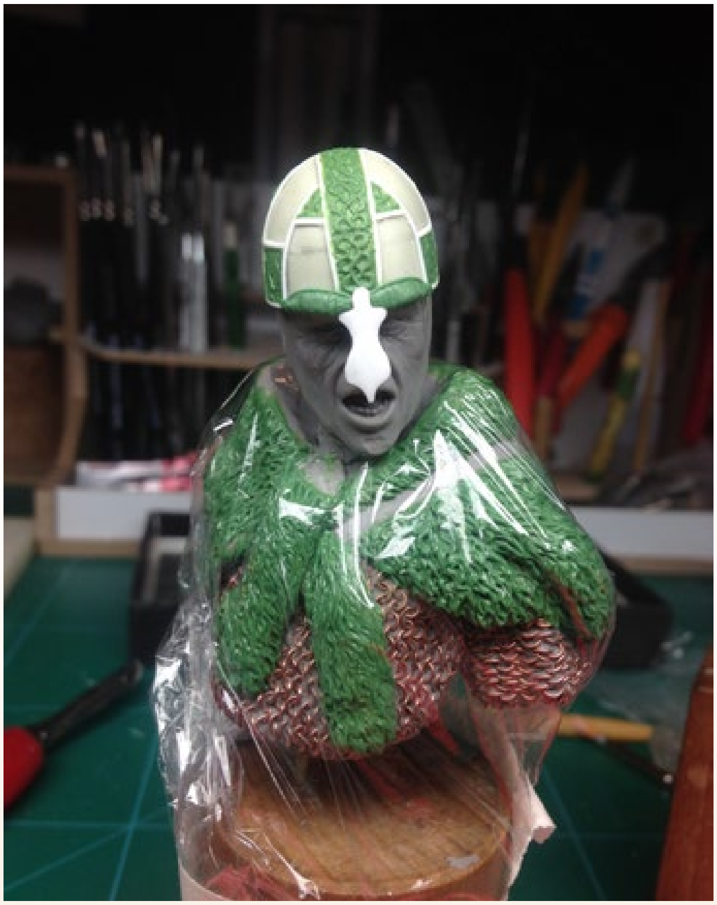


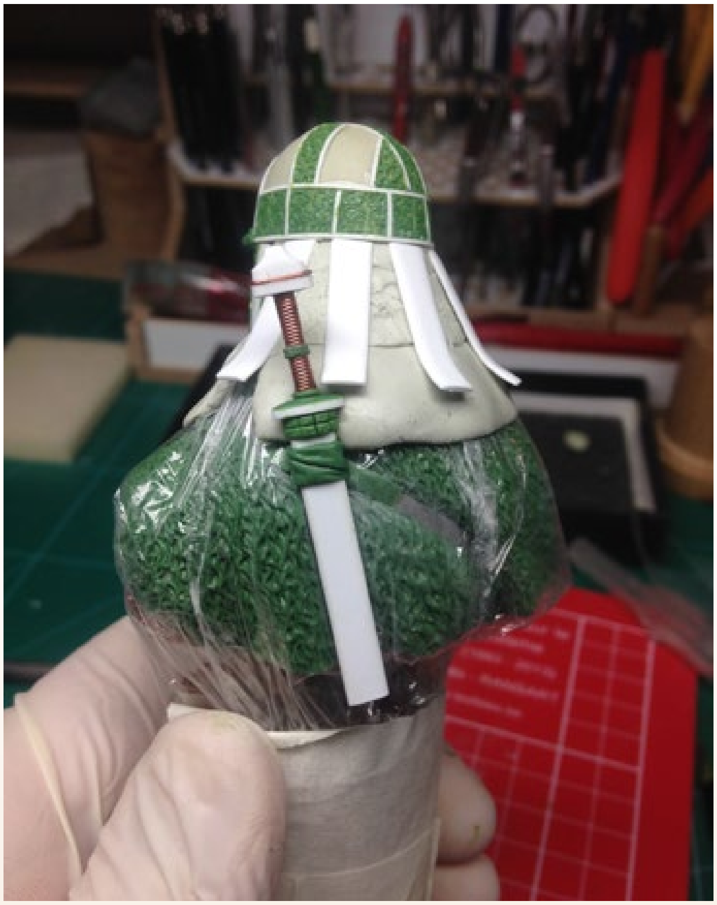
During my research, I noticed the helmet had identical reliefs on both sides, so how then do I make this symmetrical? I didn't know if I was going to be able to do this, but then I found a trick! I cut a piece of plastic card to the exact size of the helmet parts. I then sculpt a template with greenstuff. Once cured, I created a silicon press mould. Then I have only to apply some putty in the correct place and push the stamp into it. I do the same on the other side, with a different model, and again using similar stuff on helmet spine.

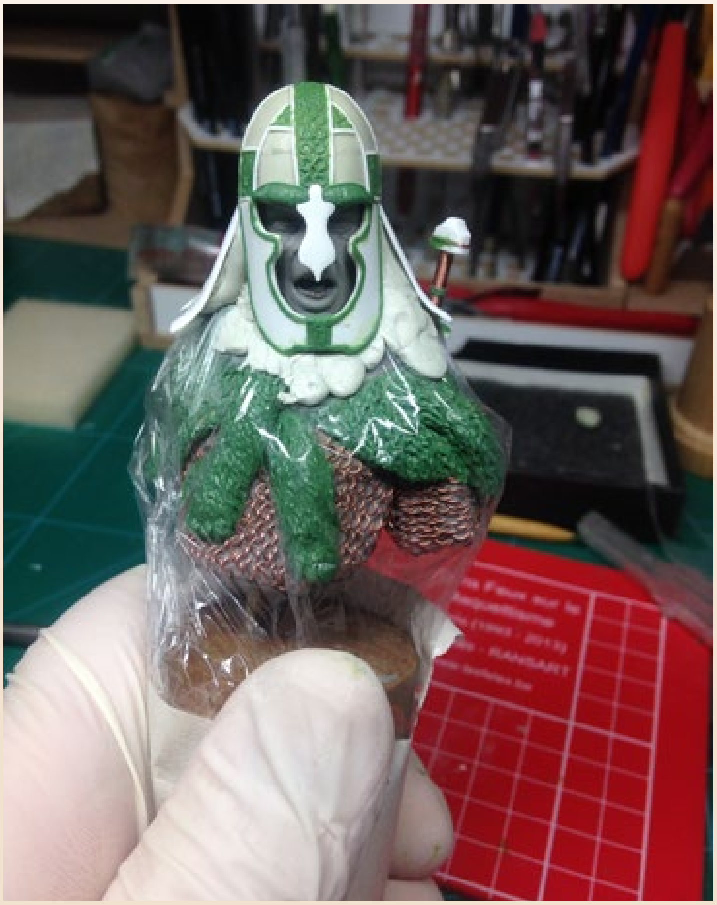




I then sculpt all the other protective parts and build everything to check if the construction is clean and symmetrical.

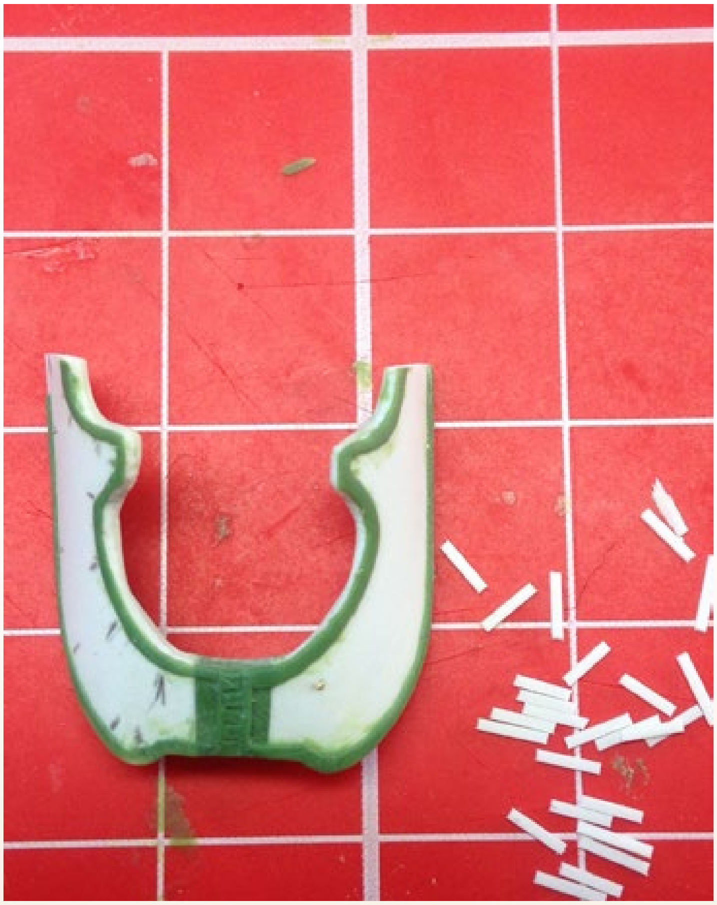


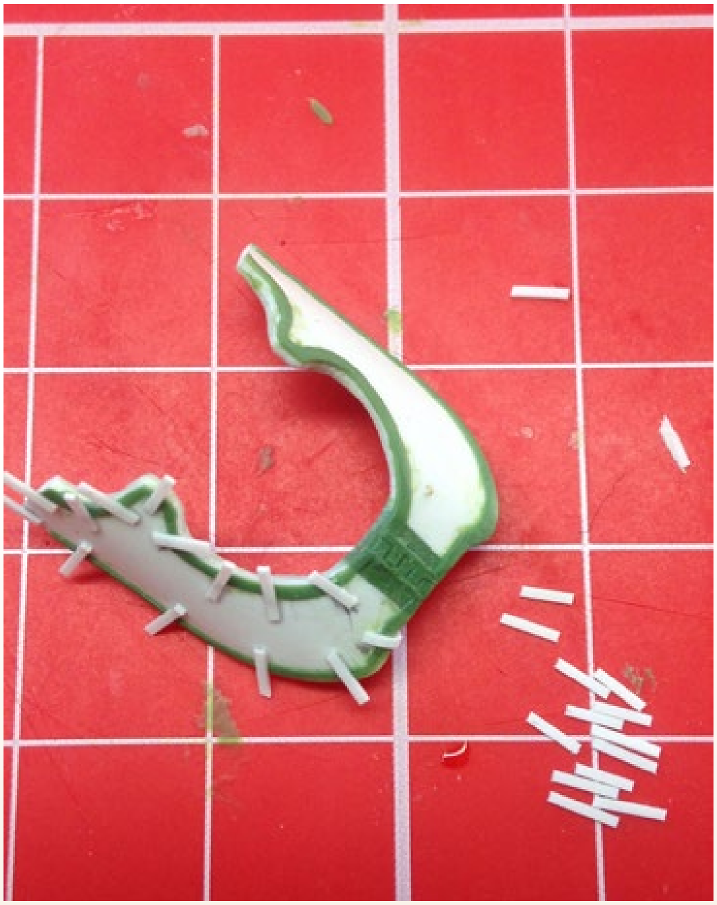


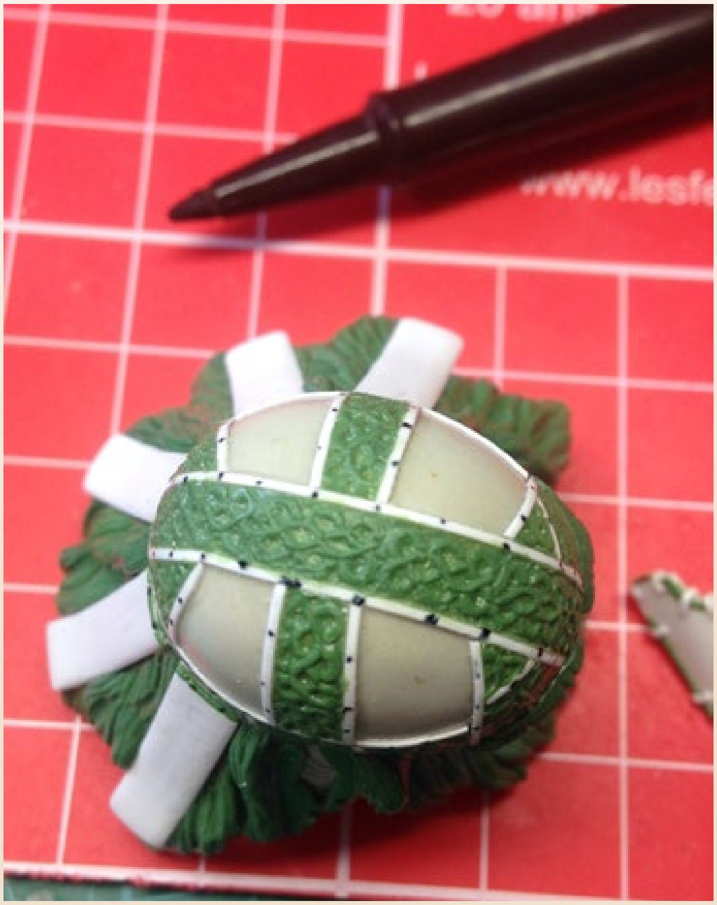


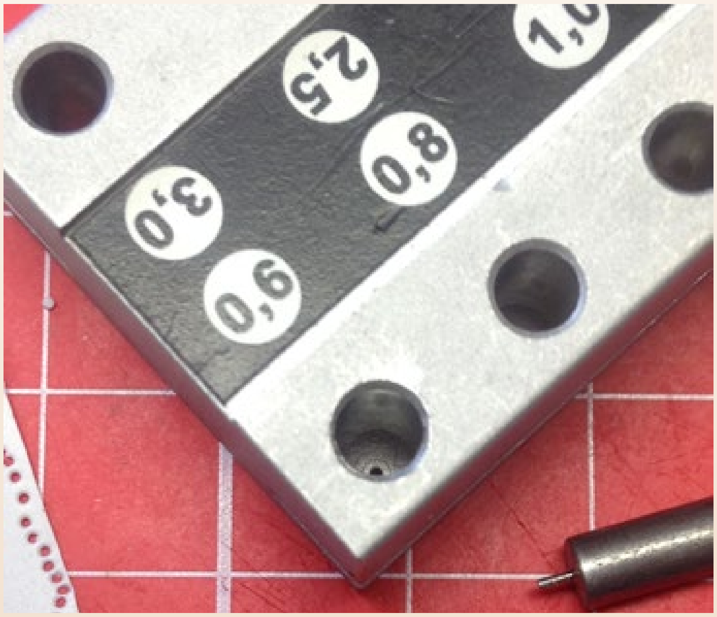
These are then removed so I can shape the hair. I protect all the parts already sculpted with plastic film. This is not mandatory if this is a unique master piece, but this bust will have some little resin sons courtesy of Stormtrooper Miniatures.

I put the head back, then using A+B I create volumes to represent the beard and hair. Next, I replace the various protective parts to again make sure everything fits together correctly.





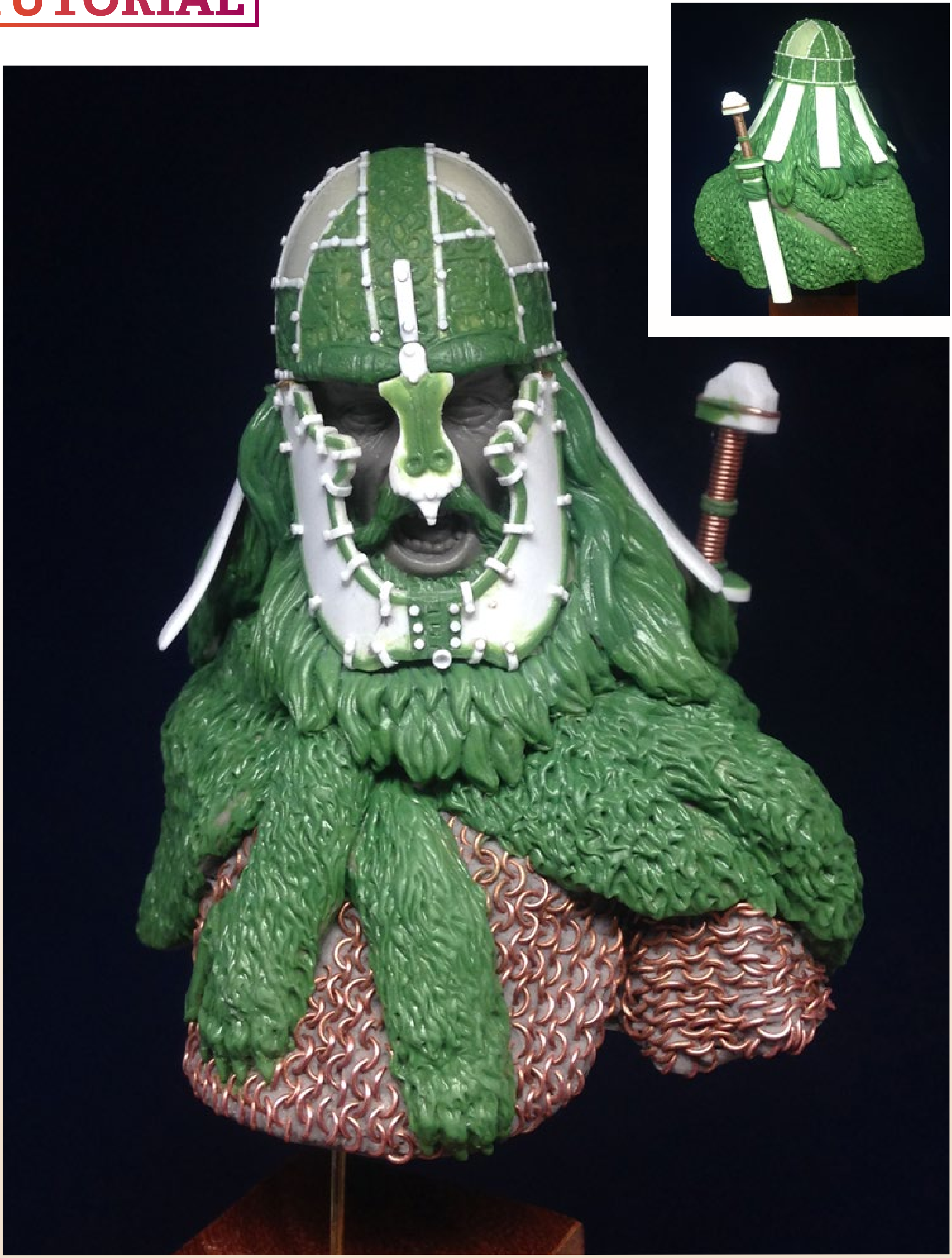




During drying, I make all the little nails with a punch tool. They will be glued one by one on the helmet.

Finally, our bust is done and ready for silicone moulding

This boxart for this bust has been painted by Ernesto Reyes,



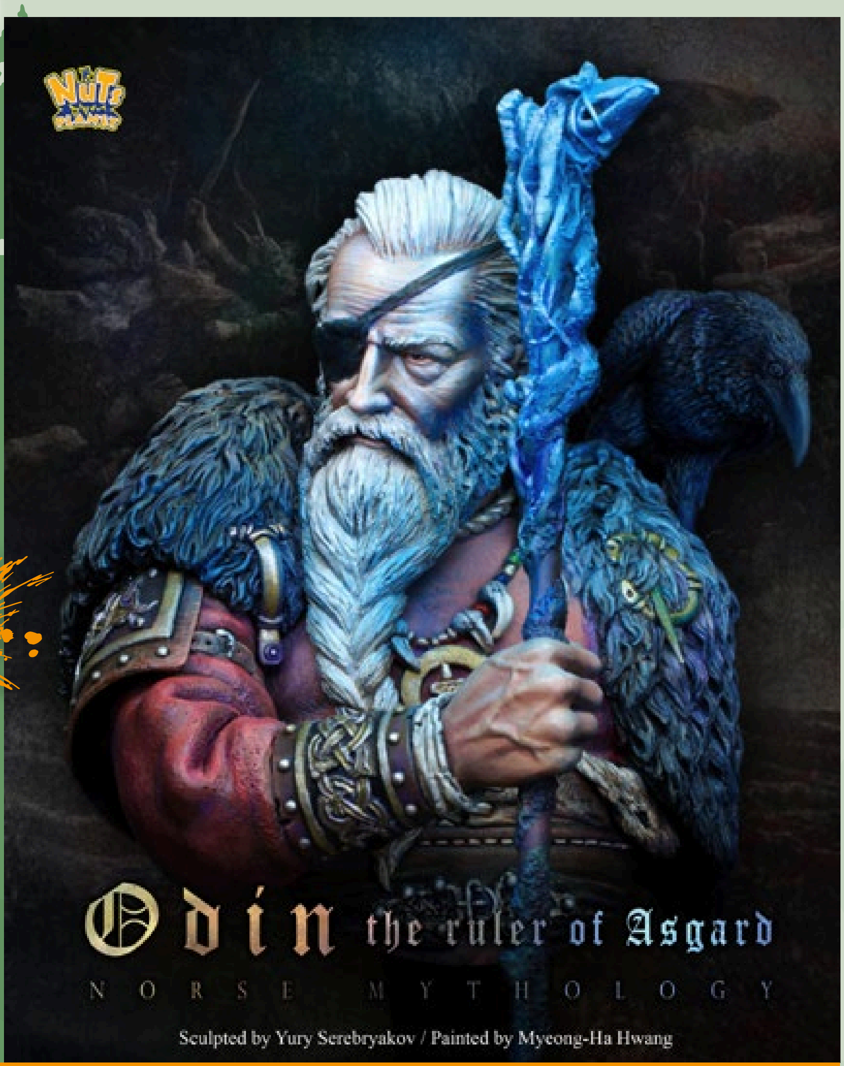
By Luke Wilson

Details

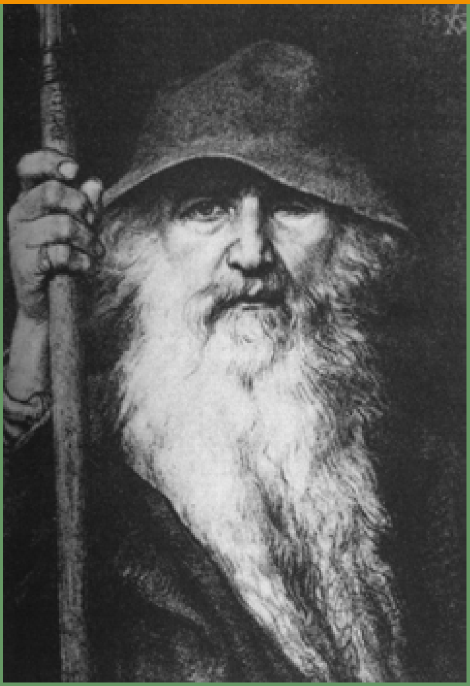
Price:	£48/€62/$70
Scale:	1/10th
Material:	Resin

Available from

Nuts Planet


Odin the ruler of Asgard
NORSE MYTHOLOGY
Sculpted by Yury Serebryakov / Painted by Myeong-Ha Hwang

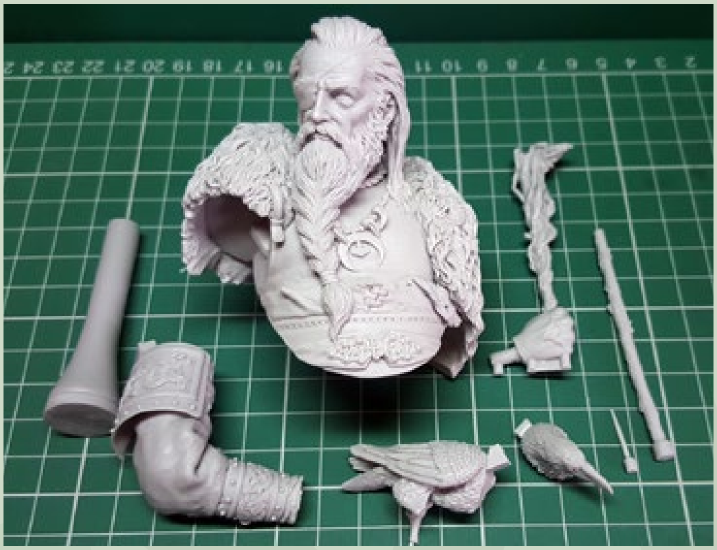
Nuts Planet's Odin, The Ruler of Asgard



Odin, the ruler of Asgard. Who doesn't know this mythological figure? There are many different ideas from across the world, from ancient Germanic texts to the Anglo Saxons, where he was held as a euhemeristic figure.

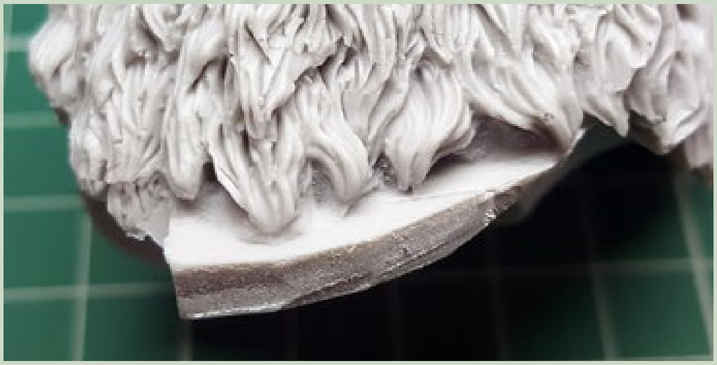
There are many pictorial depictions of Odin. You have seen him as a wandering old man, looking more like Gandalf as illustrated by Georg Von Rosen to Hollywood's dramatic figure, as portrayed by Anthony Hopkins. In all guises, he is an old man with either a missing eye or an eye patch.

Nuts Planet, instead of an outright copy, have gone with a mixture of the different ideals and come up with a very impressive majestic sculpture.

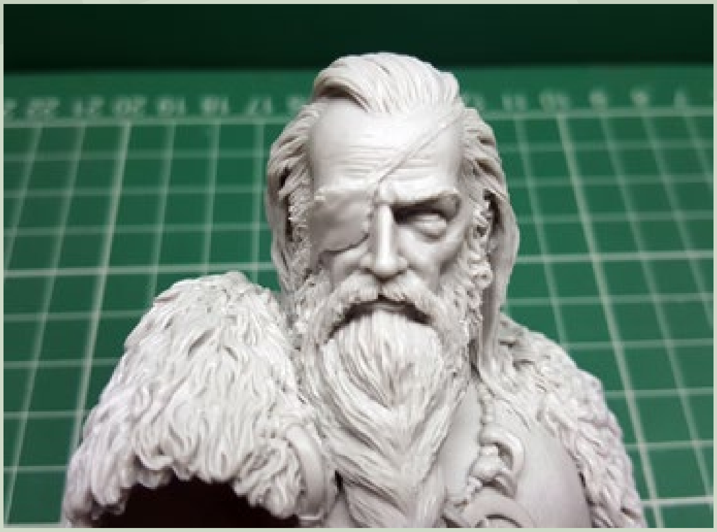


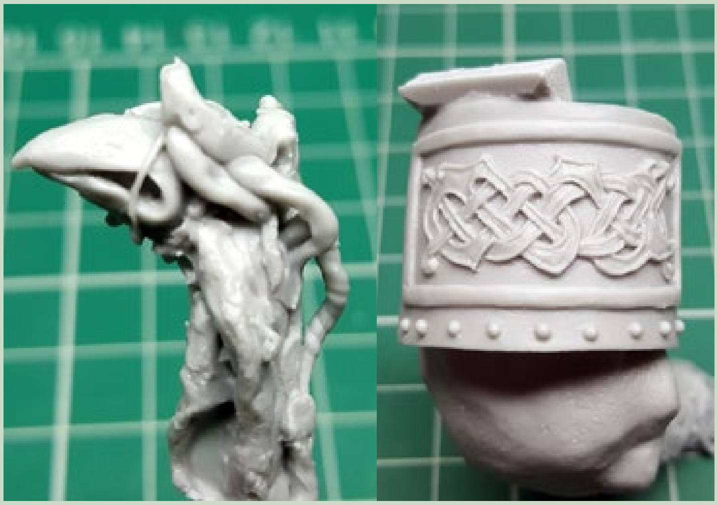
As I have said many times, the figure is delivered in their simple, very clean, modern, what you see is what you get style box. Once you get the model out, it comes in 7 pieces excluding the plinth stem.

Having a general look over the model, you get what you would expect with these guys--a very clean, crisply detailed model. The only surprise for me this time was quite a large gate at the bottom of the fur cape. I was a little worried this would damage detail when trying to remove it.

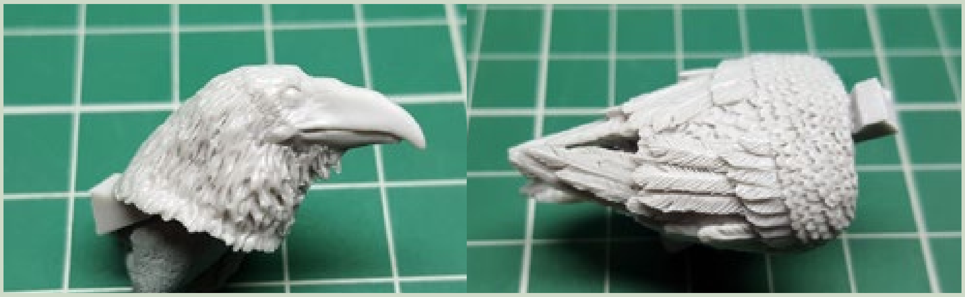


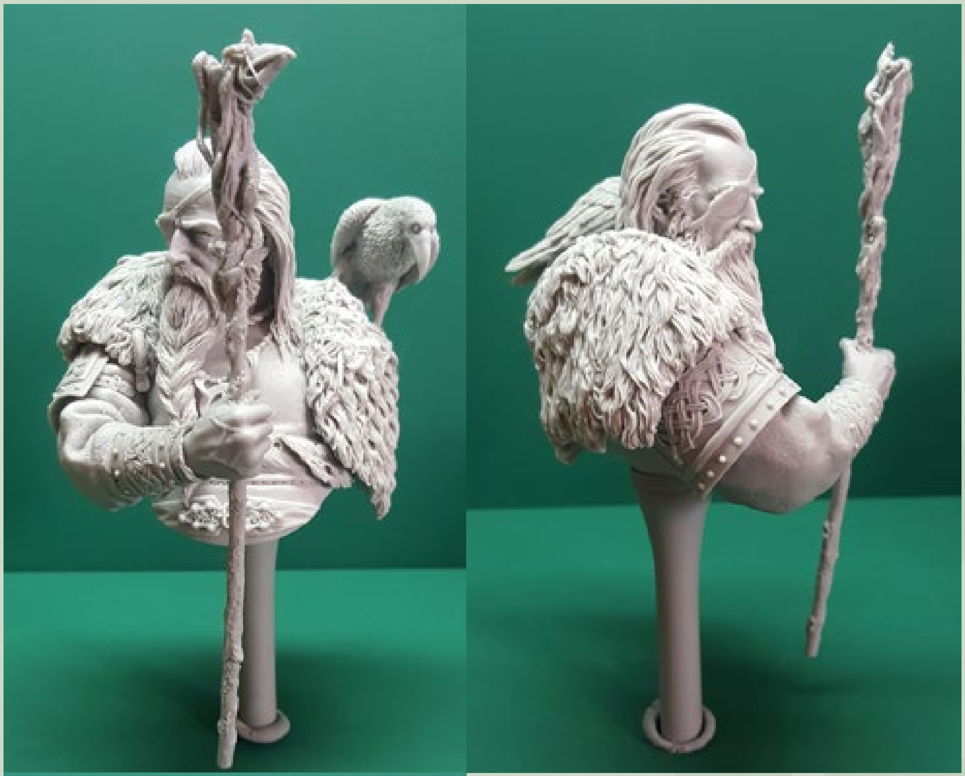
You can see from his face they have gone for the wizened old king look for him, with his well wrinkled face and eye patch to fit right in with the mythology. His beard is fuller than the versions above but very 'Viking' in its appearance. The super detail carries on down the figure, with jewellery and different garments to give you lots of interesting parts to create different textures when painting. Instead of his trusty spear Gungnir, this version is armed with a staff, which was one of the manifestations of this powerful weapon. There is a lovely amount of detail on this staff. At first glance it looks like nothing more than some twisted vines, but on closer inspection there is a bird's beak and even a tiny mouse at the top.





The last part of the piece is the bird; this comes in 2 parts, body and head. Looking at it closely, the feathers are excellent and this quality carries on to the head. This is a great sculpt of one of Odin's ravens, either Huginn or Muninn. I'm not sure which, but excellent none the less.

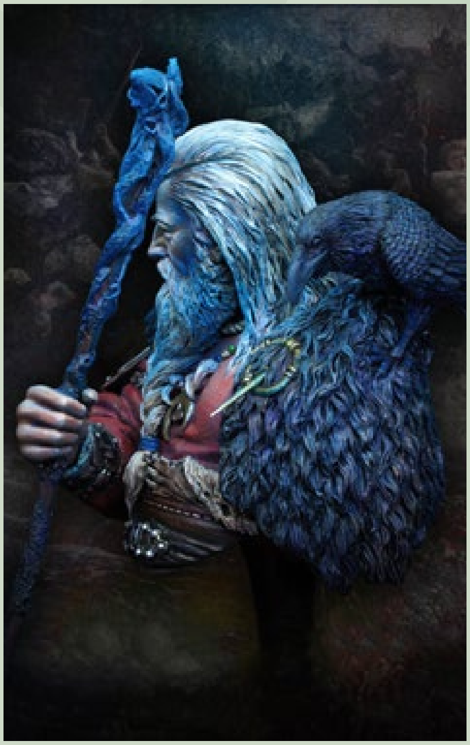




This model in the pictures was only stuck together with blue tac and held together nicely. This is a testament to Yury Serebryakov's sculpting. The sculpt has been finished off by the master painter Myeong Ha Hwang, who lends his skill to a lot of Nuts Planet's figures and doesn't disappoint here. This is another masterpiece from Nuts Planet and this range is becoming unstoppable in strength.

At nearly £50 you might not think this bust is cheap, but once together I couldn't get over the size of him. He is a size and stature that totally befits such an empyreal figure. Highly recommended.

OK, onto assembly and that big gate I mentioned earlier. At this point if you don't have an electric rotary tool, stop and go and get one. It is just too manly for a knife and you'll either end up taking a chunk out of his cloak or yourself. With my rotary tool in hand it was a nice job, not very quick though, as I wanted to be careful. I did end up finishing it with a craft knife and some needle files, as I wanted to get some nice sharp edges. This was the only part that presented an issue of any sort. You might think that the gate on the top of the arm would be trouble, but then you don't have to be too neat as this part nestles neatly up in the shoulder and you never see that edge, so don't worry if you can't get it exact.



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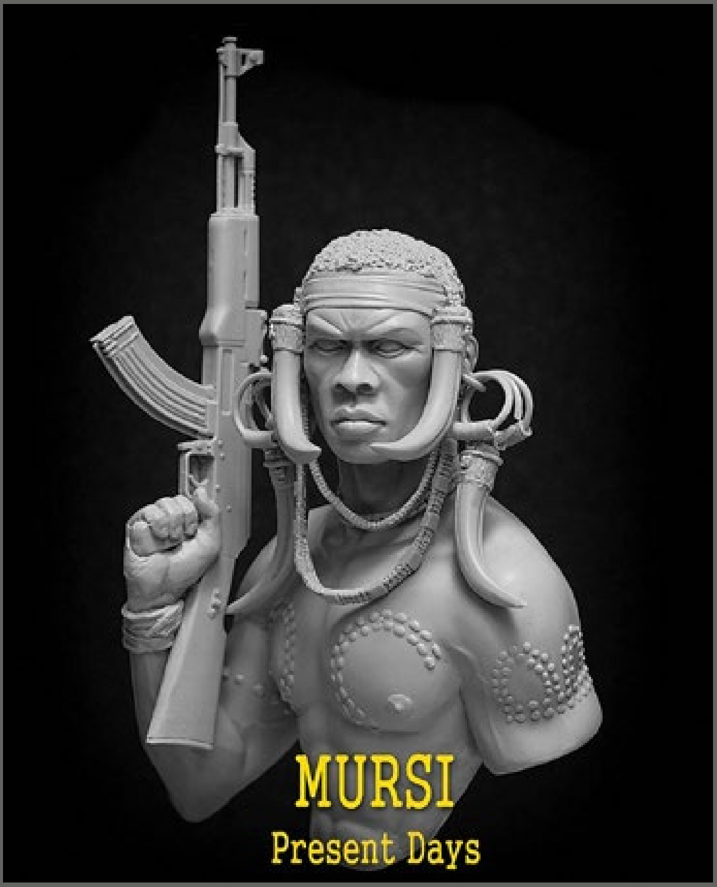
RAF
JOHANN
FRED
MICK

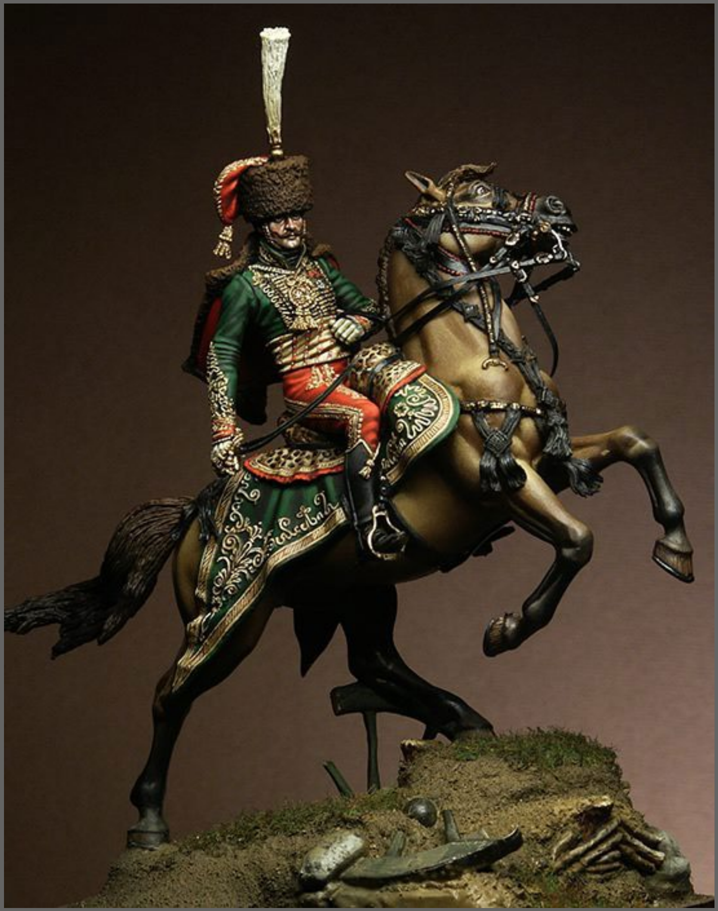
EXPOSÉ

THE BEST NEW RELEASE FROM THE PAST MONTH

Mursi. Present Days

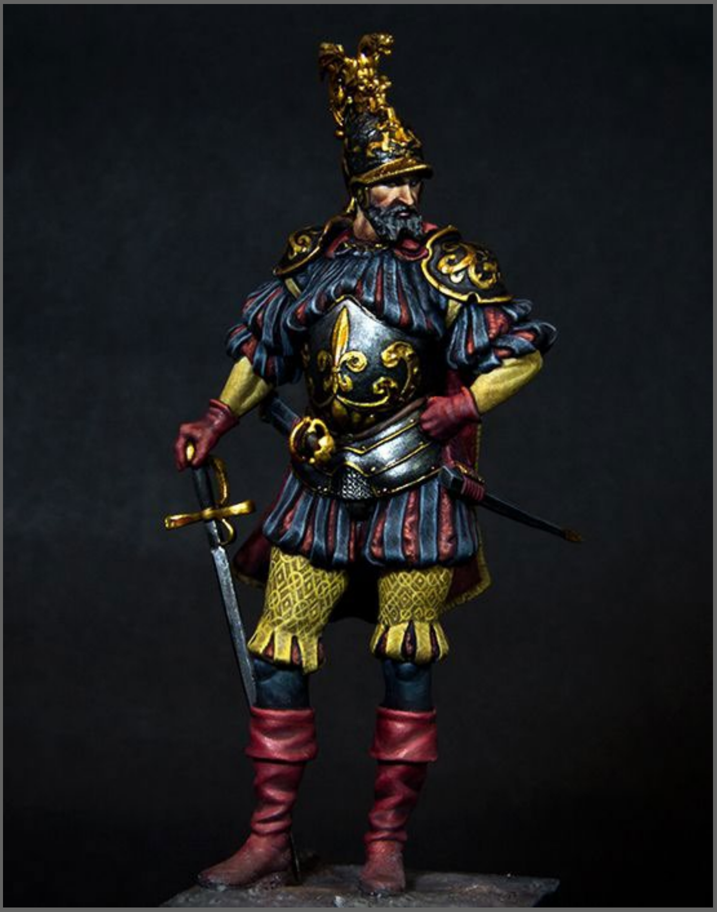
Company:	Altores Studio
Scale:	1:10th Scale
Contact:	altores.com





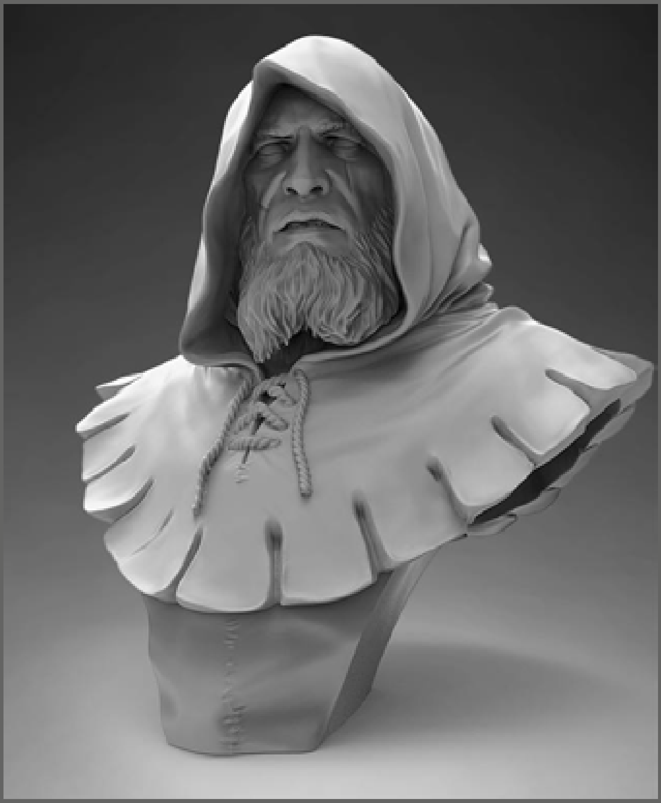
General Lasalle

Company:	Pegaso Models Srl
Scale:	1:32nd (54mm)
Contact:	www.pegasomodels.com



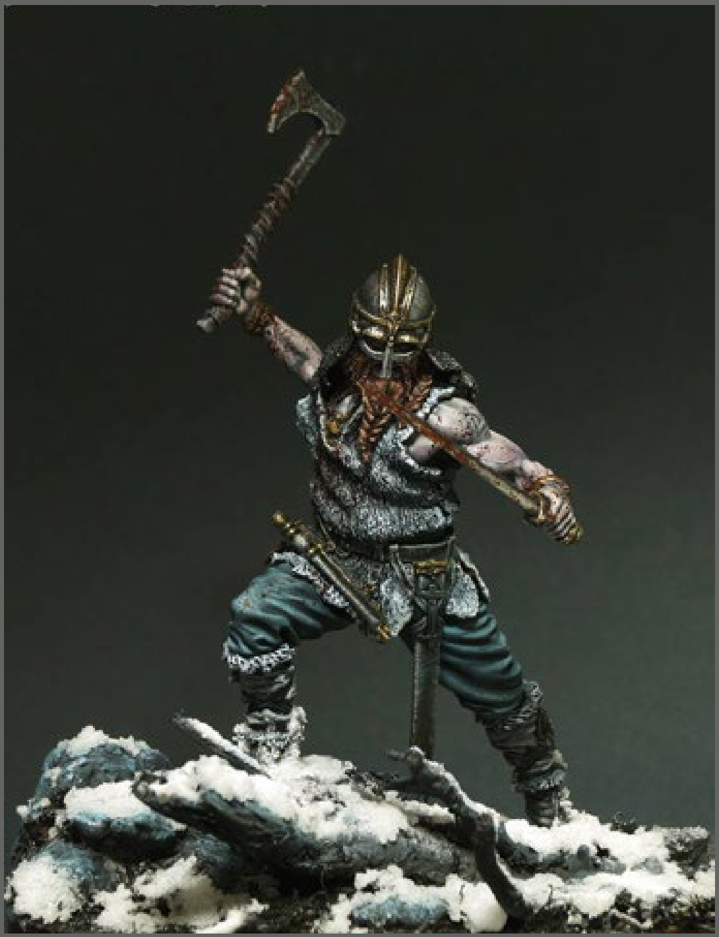
Soldier of Fortune

Company:	Pegaso Models Srl
Scale:	1:24nd (75mm)
Contact:	www.pegasomodels.com



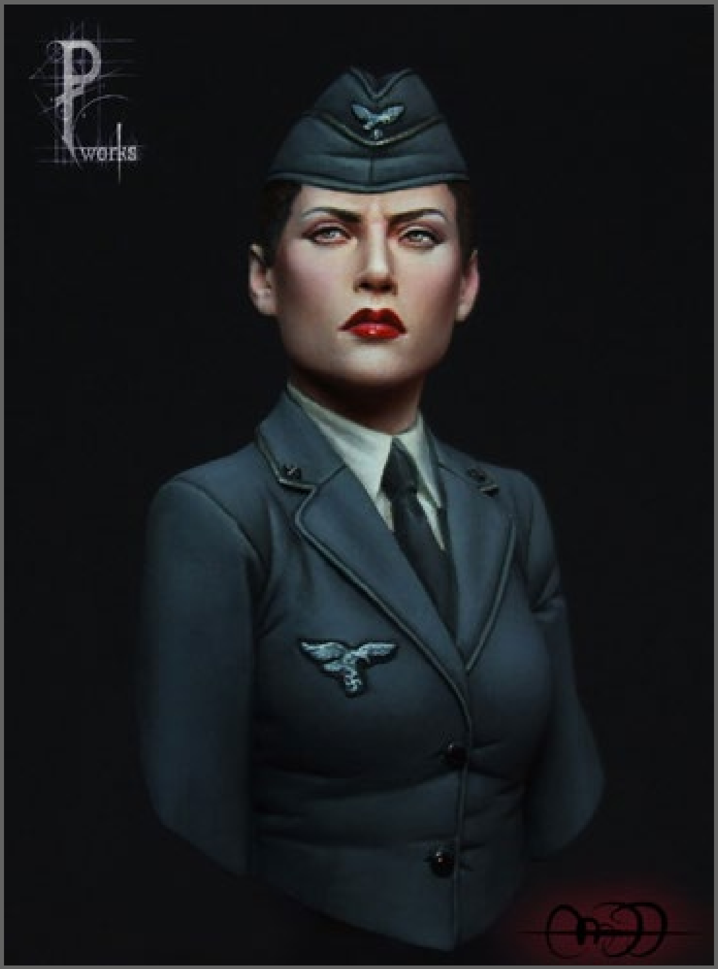
Little John, Sherwood Forest

Company:	Lattore Models
Scale:	1:12th
Contact:	www.mproyec.com



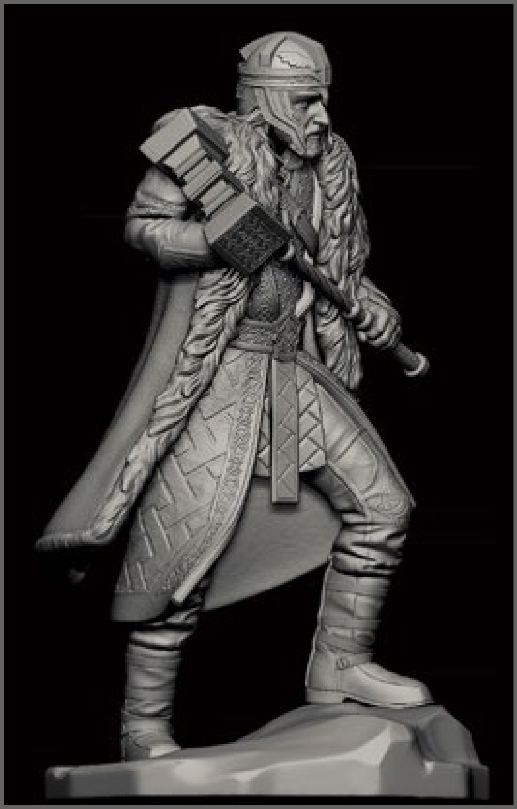
Viking Berserker

Company:	Mercury Models
Scale:	1:24th (75mm)
Contact:	www.mercury-models.com



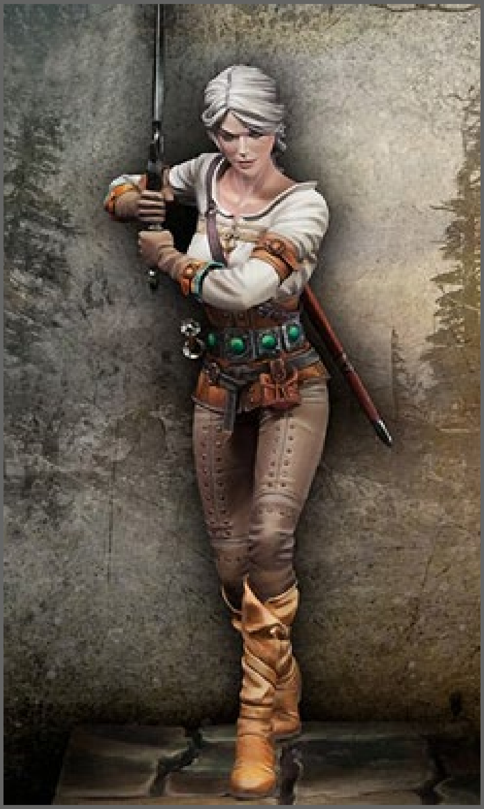
La Résistance

Company:	Pedro Fernández Works
Scale:	1/14th
Contact:	pedrofernandezworks



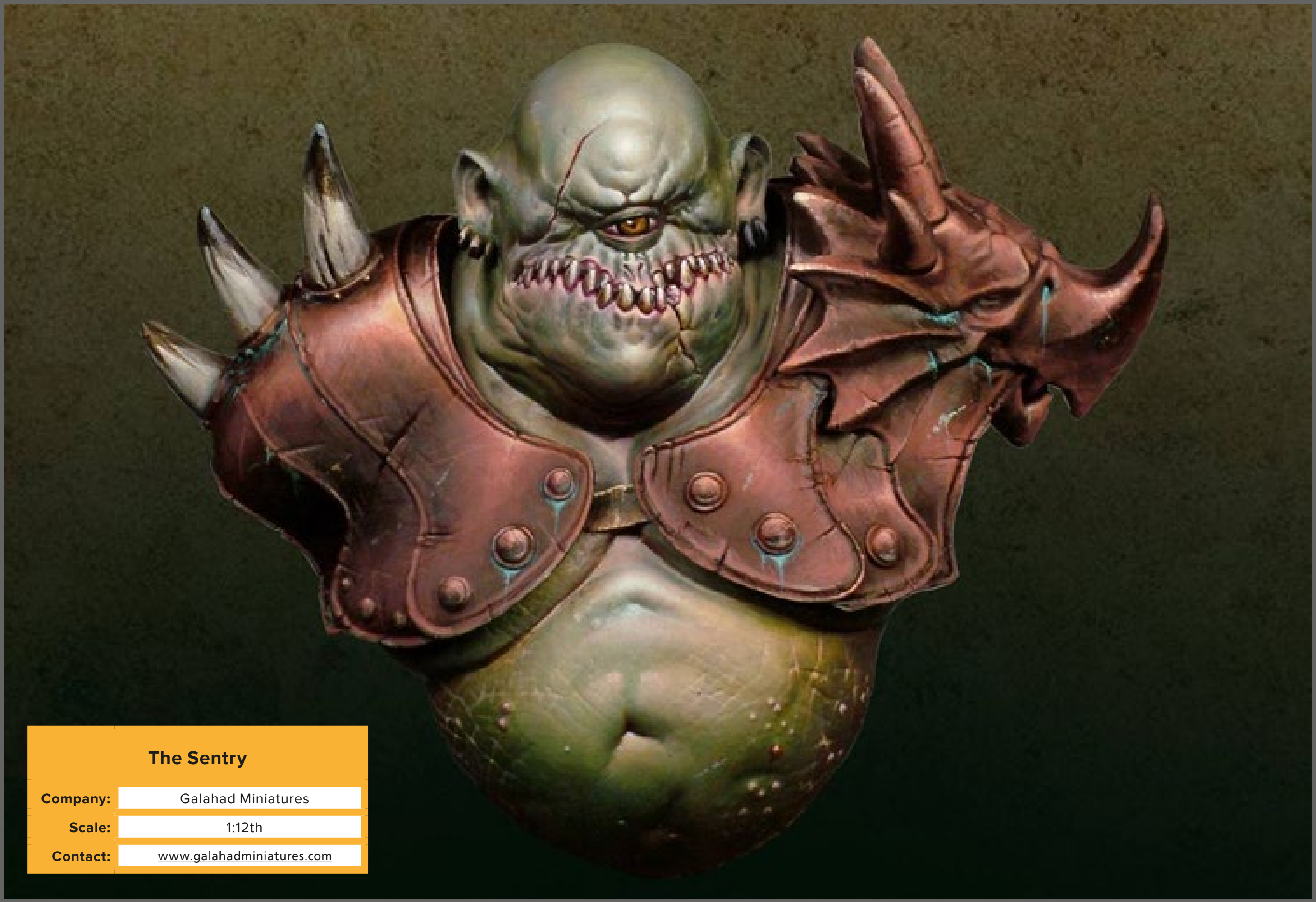
Dwarf King

Company:	Dolman Miniatures
Scale:	1:20th (90mm)
Contact:	www.dolmanminiatures.com



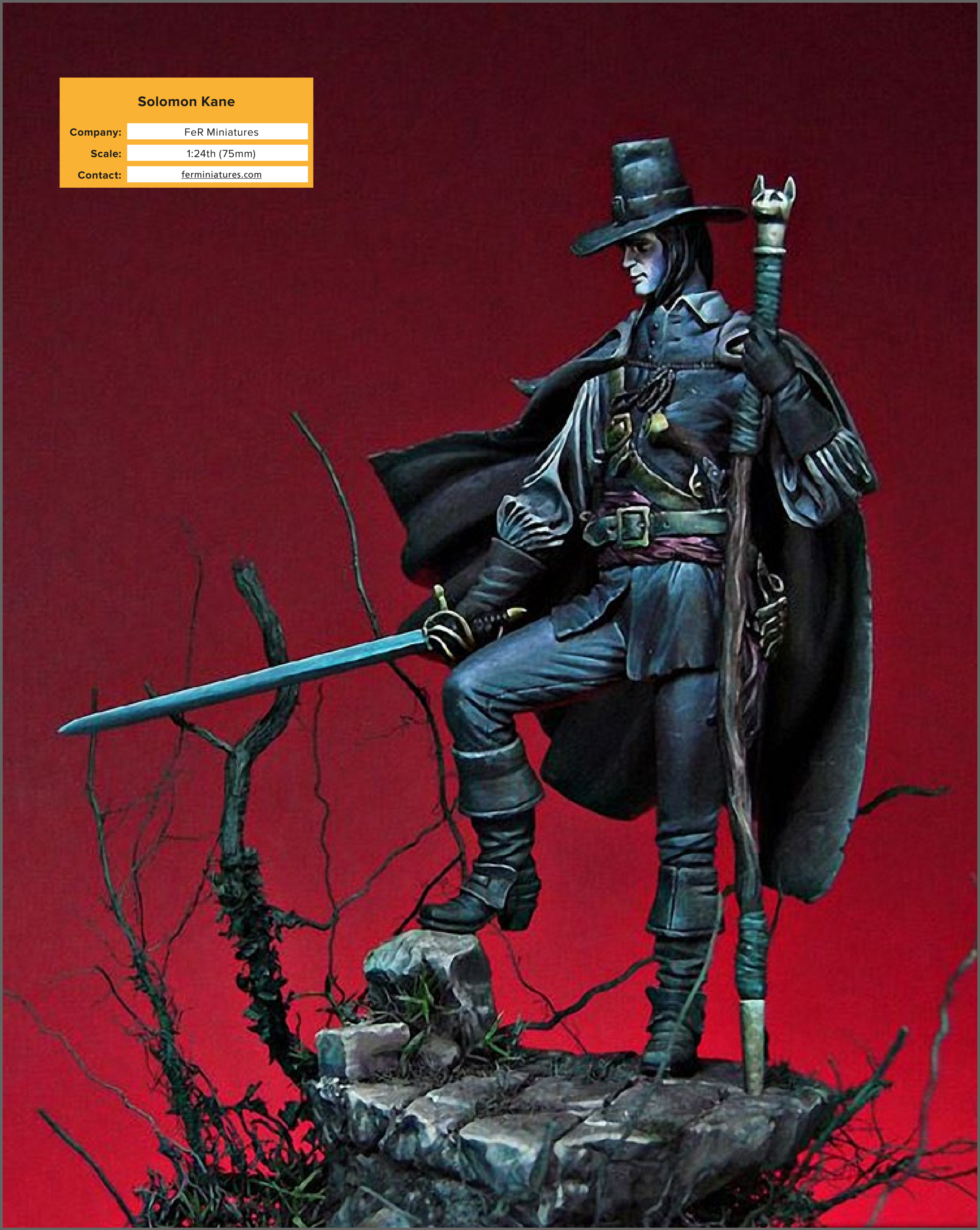
The Witch Hunter

Company:	Scale75
Scale:	1:24th (75mm)
Contact:	www.scale75.com



The Sentry

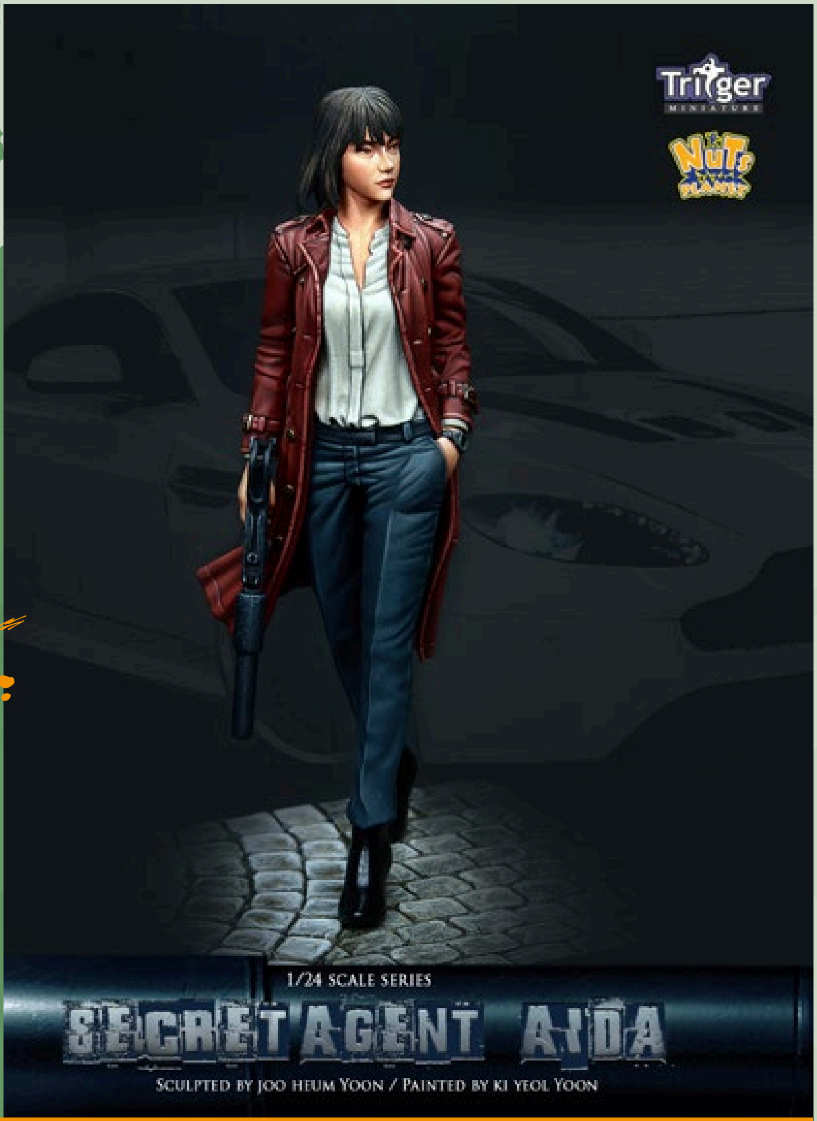
Company:	Galahad Miniatures
Scale:	1:12th
Contact:	www.galahadminiatures.com



Solomon Kane

Company:	FeR Miniatures
Scale:	1:24th (75mm)
Contact:	ferminiatures.com

By Luke Wilson


Trigger
MINIATURE
NuTs PLANET
1/24 SCALE SERIES
SECRET AGENT AIDA
SCULPTED BY JOO HEUM YOON / PAINTED BY KI YEOL YOON

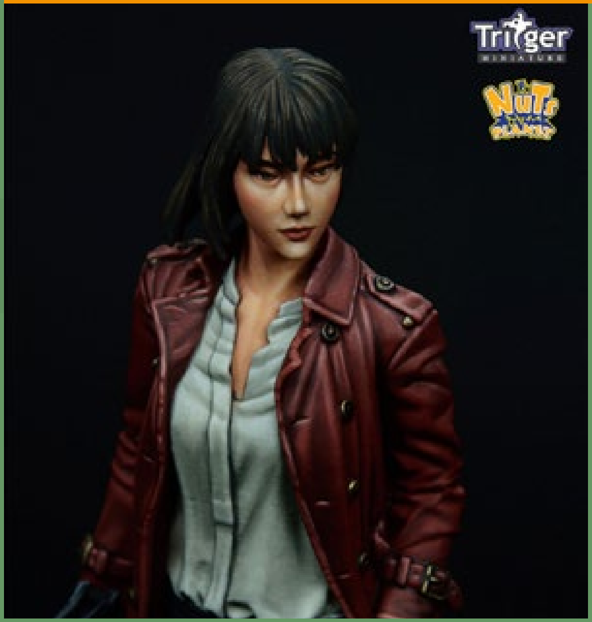
Details

Price:	£38.30/€48.77/$55
Scale:	1/24th (75mm)
Material:	Resin

Available from

Nuts Planet

Nuts Planet's Secret Agent Aida

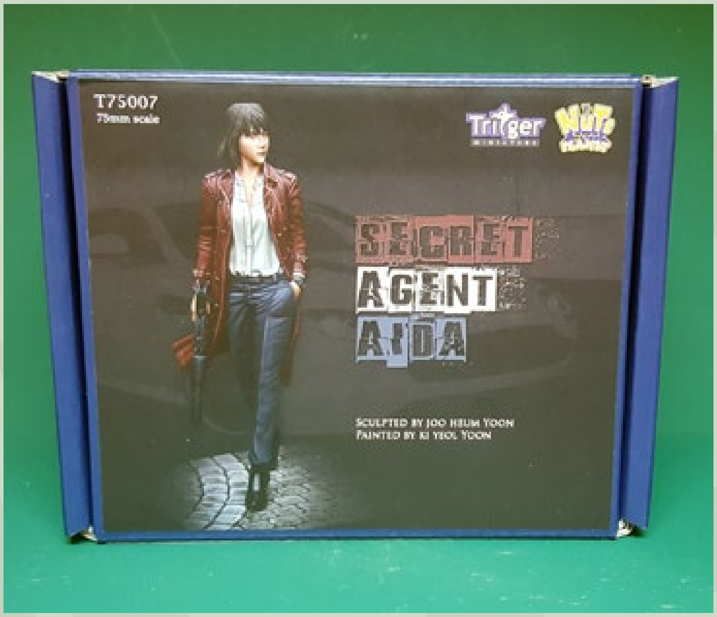

Trigger
MINIATURE
NuTs PLANET

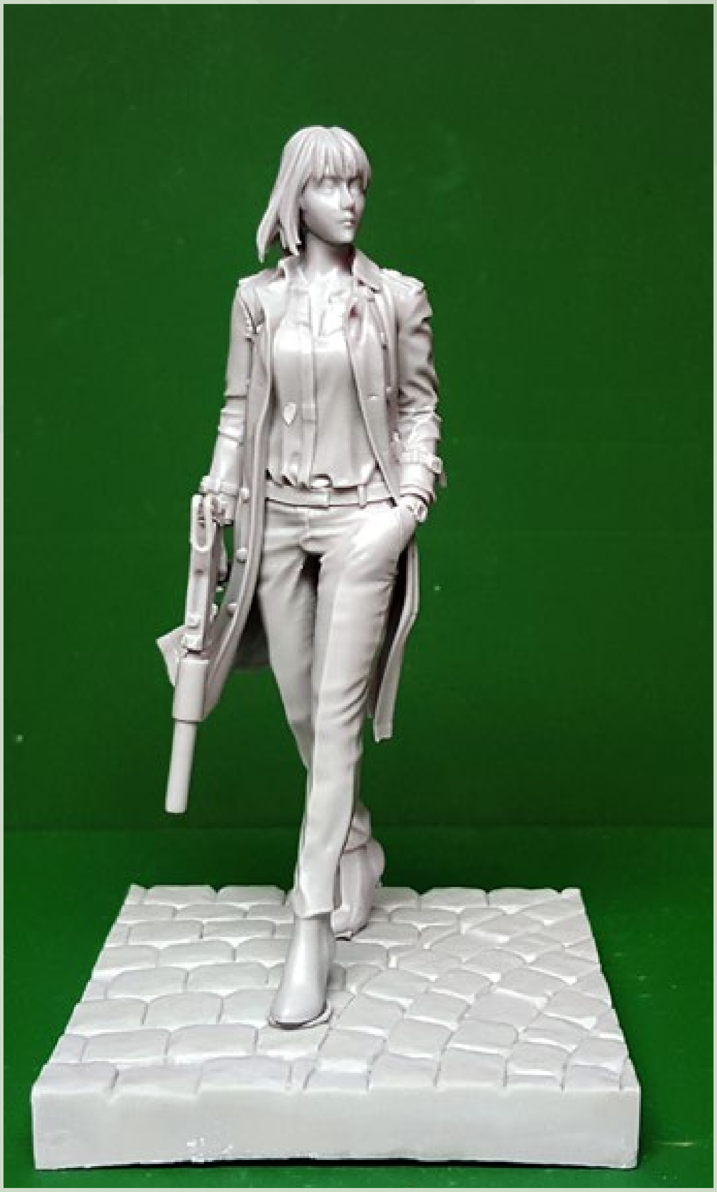
In our monthly look at the latest from Nuts Planet, we have Aida. She is part of their Trigger Miniature range. But, what's in the box?

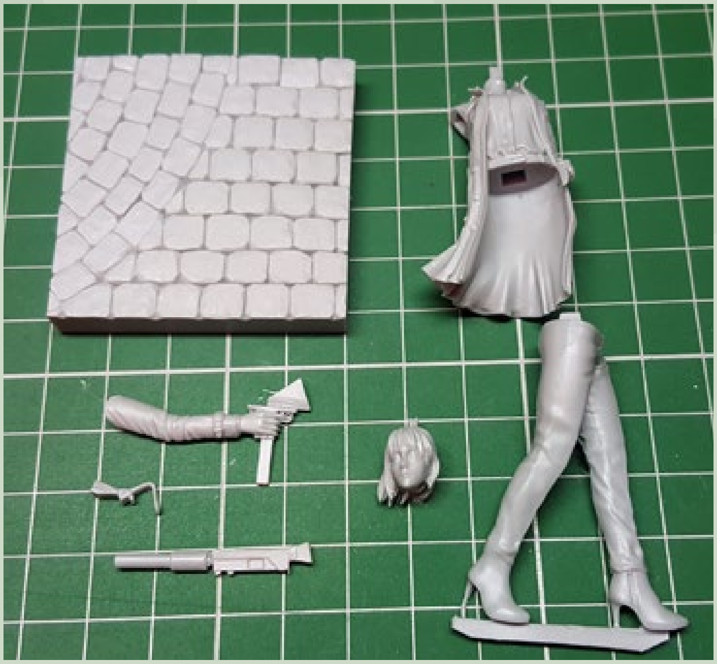
On opening the nice blue box adorned with their usual stunning paintjob of the figure painted by Ki Yeol Yoon, you see the figure in 6 separate pieces, plus a rather nice base.

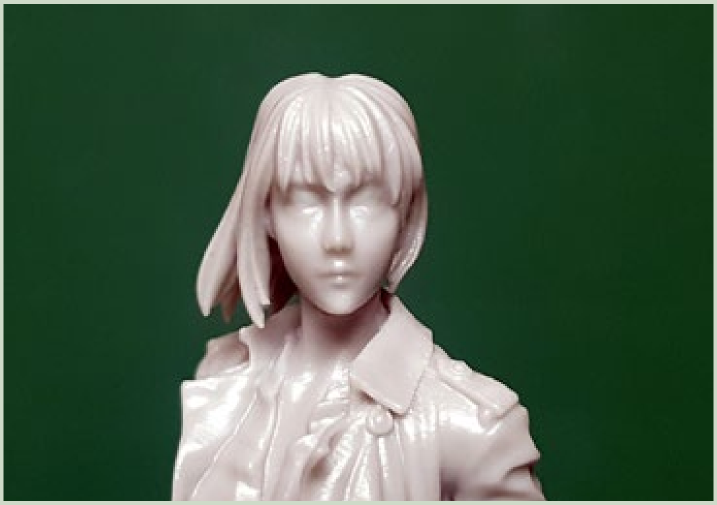
Aida, as said above, comes in 6 pieces — a head, torso, legs and separate arm. Her gun that looks heavily based on the Uzi, comes in another 2 pieces. This gives you the 6 parts of this figure. The base reminds me of an old Italian cobbled road, which is a little strange because Aida is juxtaposed with modern clean lines, very reminiscent of Japanese Anime films.

Aida herself is a bit of a mix; she's East meets West. What I mean is she has the clean angular features which are synonymous with the anime girl who is very Japanese, but she also looks somewhat western and she has glorious long legs another feature taken straight form this genre.


T75007
75mm scale
Trigger
SECRET
AGENT
AIDA
SCULPTED BY JOO HEUM YOON
PAINTED BY KI YEOL YOON

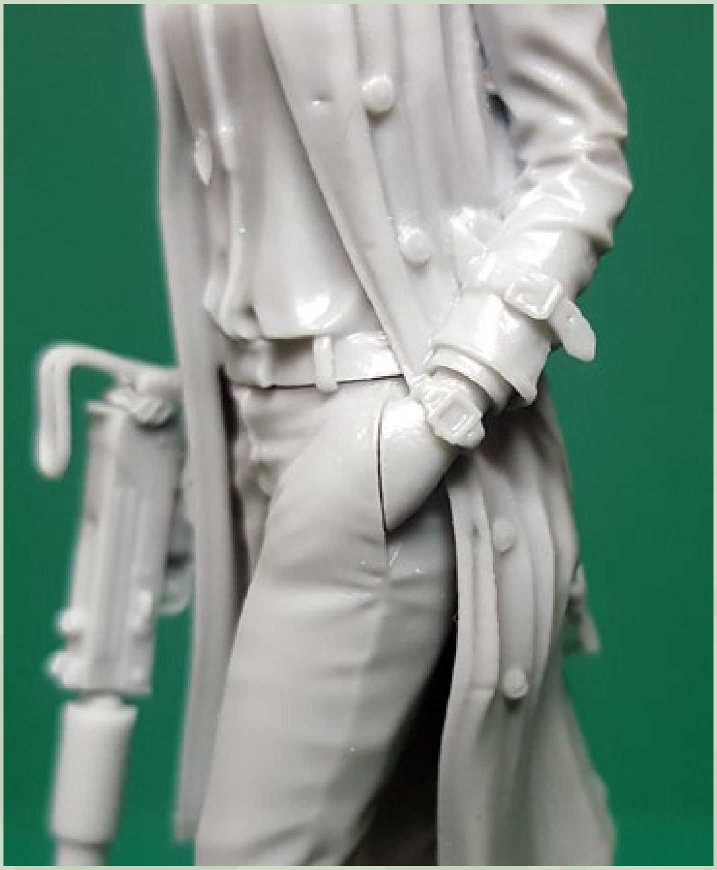


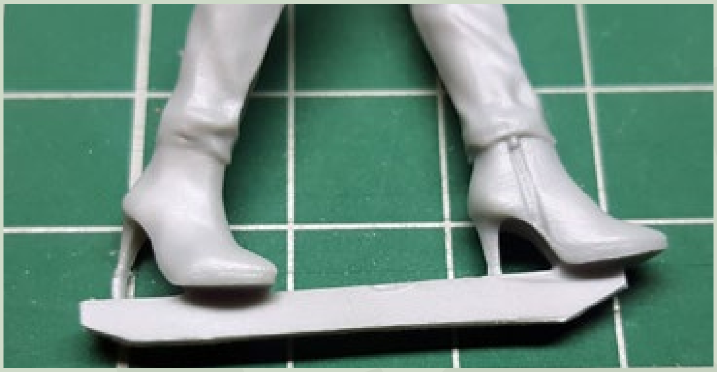


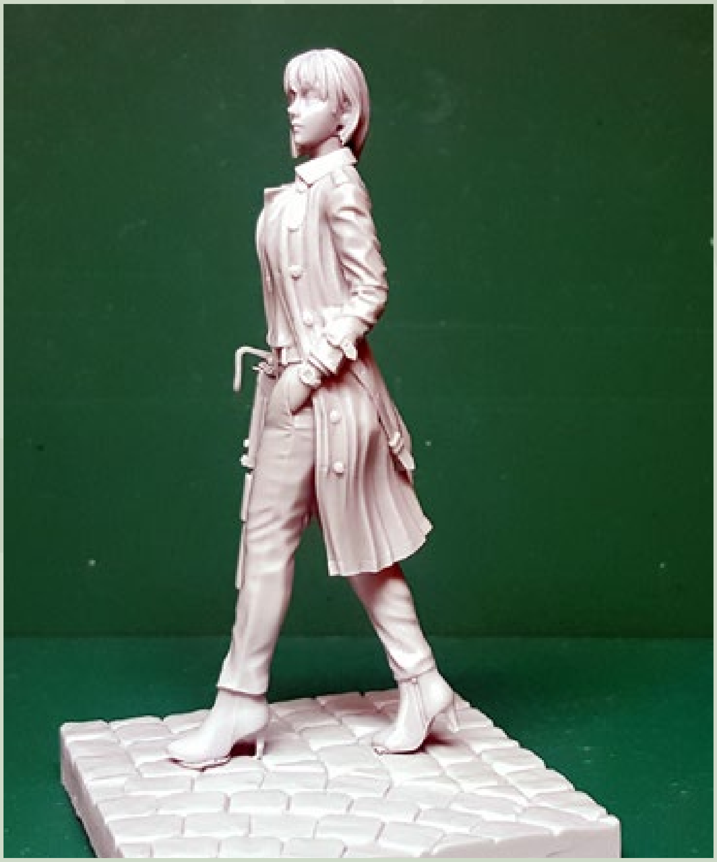


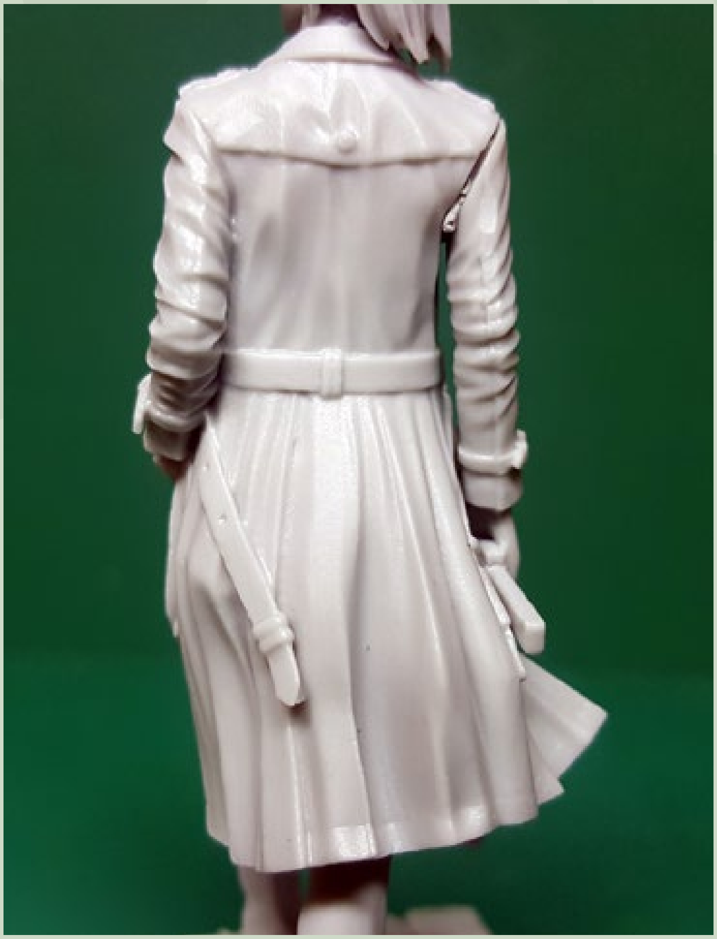
When you start to construct the model, Joo Heum Yoon's brilliance comes into play. As I said, you get separate torso and leg pieces, but when you put them together they are almost seamless. What I really, really do like are the little things, such as her left hand which lines up so perfectly with her pocket. It makes it a joy to build. As with all Trigger kits, everything just 'fits'!

The detail is great, too. Her coat has nice long trails of folds and looks very natural in its position. She has even been given a digital watch. As mentioned above, her long legs are slender and the trousers continue this theme being nicely fitted. There again is nice detail, ending in a rather elegant way for a gun toting agent; a pair of zip up stiletto ankle boots. A word of warning, though; care is to be taken when cutting the tab away from the feet. Those heels are very delicate.









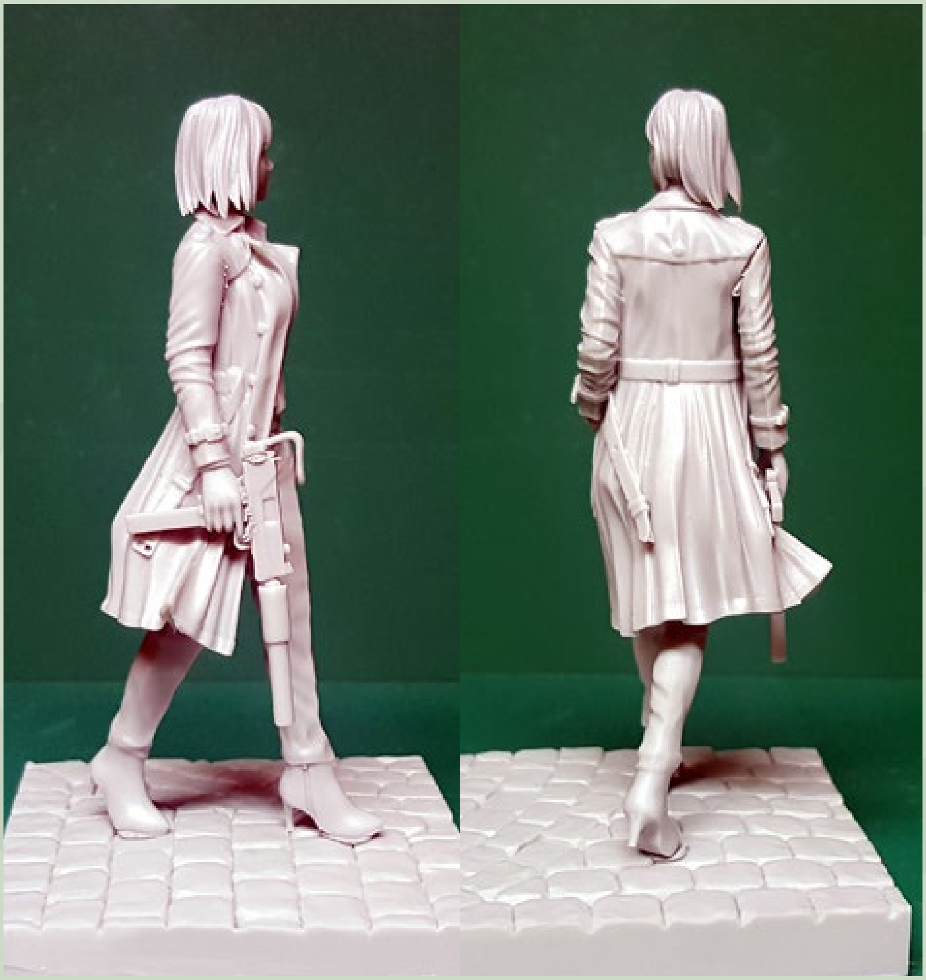
The gun she is carrying (although not one) smacks of an Uzi, and why not? Even armed with a silencer, it's a good choice for a secret agent being able to spread 600 rounds per minute. Although the range will be reduced from its standard 200 meters because of the suppressor, she might need to get up a little close and personal. However, looking the way she does this shouldn't be a problem. I imagine her to be a deadly beauty. Her total pose makes her look like she is just calmly walking down the street after a hit, maybe in a busy market place, or even just getting out of some fancy expensive sports car ready to go somewhere (I think I've been watching too much Transporter of late ☺)

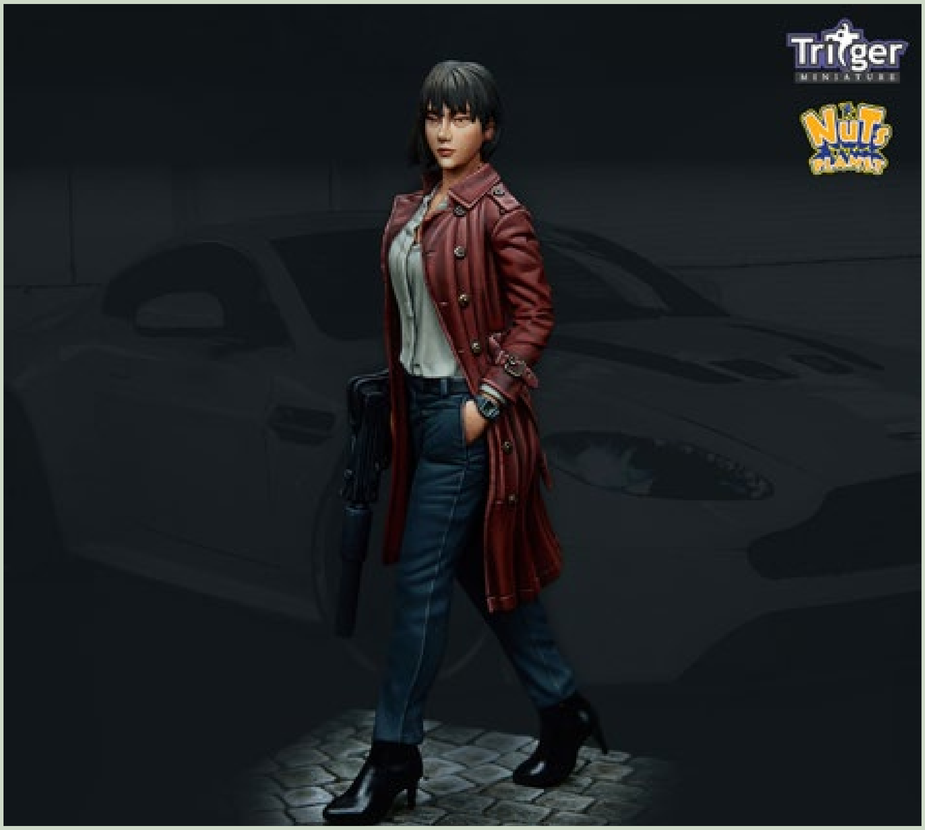
Fitting her together is a dream, as I stated above — everything just fits. This is my usual dry fit using the trusty Blu Tack for my FPM reviews and as you can see, it's all good.

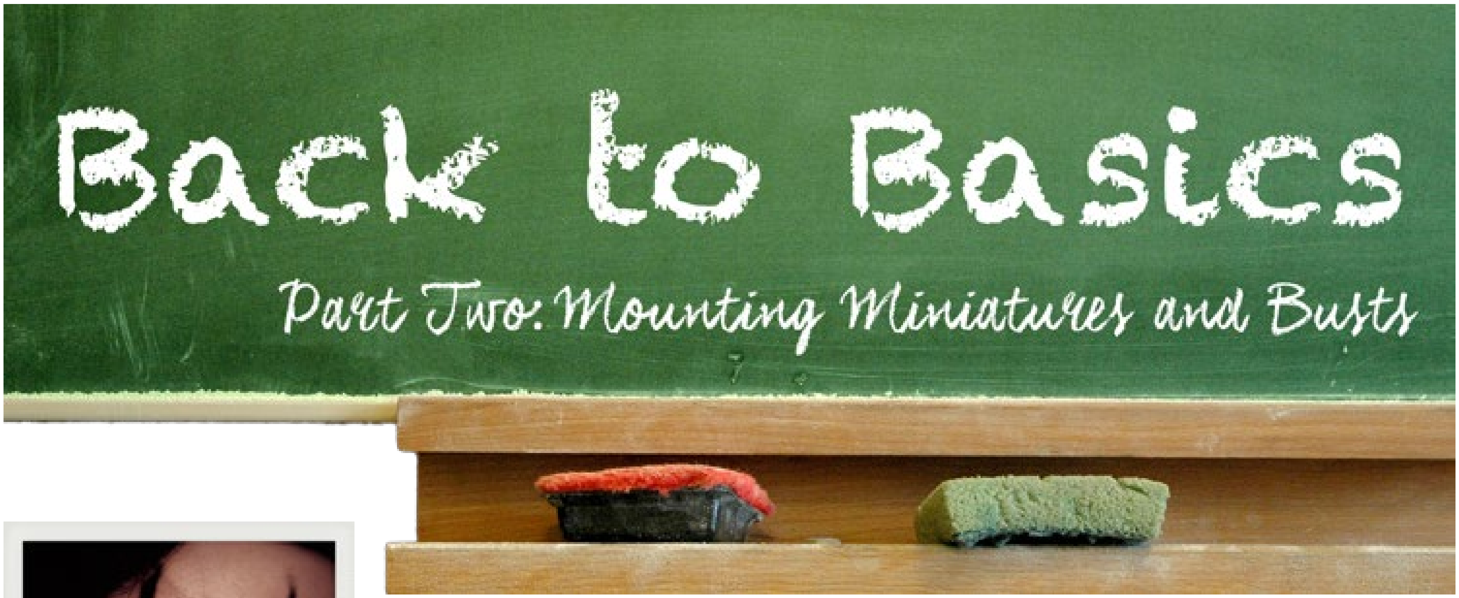
She looks excellent put together and really appeals to me. I can't find anything to say as a con for this figure, other than what I have already mentioned about the heels. I used a small fret saw, as I was worried about them snapping.

This miniature is right up my street. It appeals to my love of Anime and the subject is great, being a fan of the console games such as Resident Evil with strong female agent characters like Jill Valentine and Ada Wong, along with characters such as Sniper Wolf from Metal Gear Solid back in my PS2 days and films such as La Femme Nikita, although this is more befitting of the Maggie Q version from the later TV series and, of course, Black Widow from the new Marvel films. I think Aida sits in good company here in the fantastical world of these formidable female agents/assassins.

This is another knock out release from this series and I can't wait to see what they bring out next to top this one. This is definitely my favourite of the series so far.







Back to Basics

Part Two: Mounting Miniatures and Busts

by Marta Ślusarska

In this series of articles, award-winning painter Marta Slusarska is going to explain how she prepares her miniatures for painting and displaying. Over the few last years, FPM has had lots of inquiries about the basic methods used in miniature painting, so we thought we'd cover them in more detail, hopefully more frequently from now on. Over to Marta.

OK, I must admit it's been a while (more than a year to be precise) since the first episode of Back to Basics, where I was talking about preparing a miniature for painting. The plan was to publish another part of the series, if not every month, then at least every two months, three tops. As usual, though, life got in the way of my plans and kept me from doing many things I intended, not only writing articles. Hopefully, this time it will go smoother and I'll be able to deliver another part of this series at least every second or third issue as planned. However, as always, time will tell.

If you are interested in refreshing the first part of Back to Basics, check out issue number 23 from March 2015.

Finally, here it is — part two of 'Back to Basics'...but it's not about priming like I promised at the end of the first part.

My recent experiences with travelling with my minis and some horrifying photos I've seen on facebook made it clear that there is one step before priming that needs a few words of explanation... mounting miniatures and busts to plinths and bases.

What exactly is mounting?

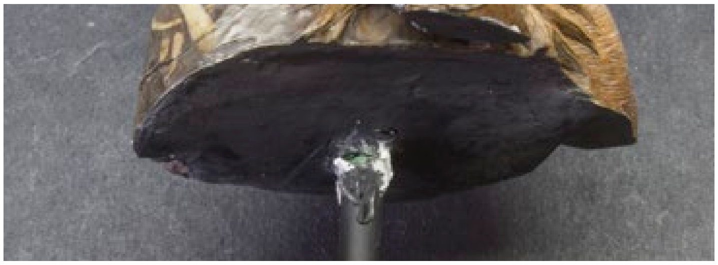
Well, in a word it's securing the miniature or bust to the base. It is kind of like pinning; not parts of the miniature together, but the whole piece to the terrain or plinth.

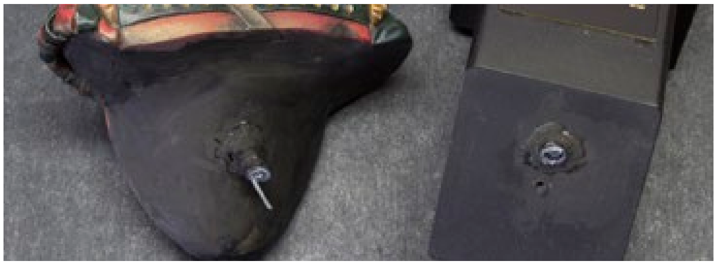
I know it's not rocket science and most of you know perfectly well how to mount a miniature to the base, but these articles are aimed for the beginners who might actually struggle with things that are so obvious to most hobbyists that don't even think about it anymore.

Why proper mounting is so important

More often than not figures we paint are standing, walking or even running, so the surface that touches the base is rather small. When we take into the consideration the height of the miniature and its weight, the pressure applied to this small surface area might be enormous. When the miniature is being held, handled or transported, the tension might be too strong and the surface will break, resulting in damaged paint job or miniature.

I guess a good photo is worth 1000 words, so there are no words needed here. Below you can see some of the things that happened to me when I didn't take enough care when mounting.





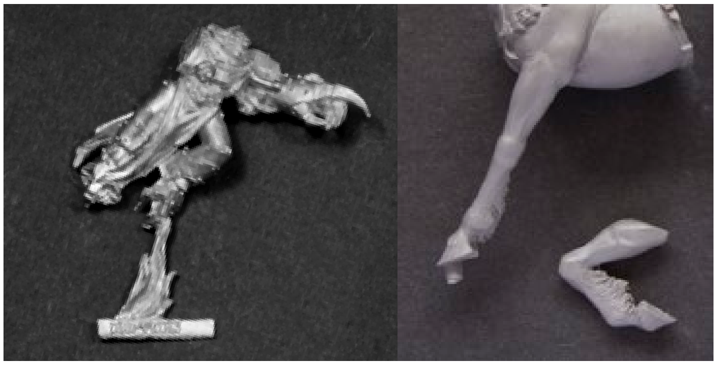
I admit this happened while transporting the miniatures, but we all like to show off our work during shows, don't we? So it's reasonable to assume that sooner or later, you'd like to take your painted treasures out of the display cabinet and transport them someplace where more people can see and admire them.

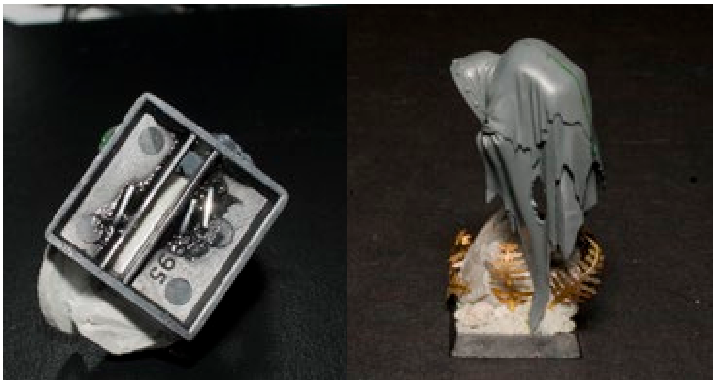
How to mount a miniature securely

It all boils down to connecting the miniature to the base with some sort of metal rod or bar. The length and diameter of the rod depends on the material the miniature is cast of, the size of it and the material used for the base and terrain. As well as the support that the rod gives to the miniature, it also increases the surface area in contact with the glue, so this increases the strength of the bond.

Plastic

Miniatures made out of plastic tend to be really light and usually smaller scale. More often than not, they are gaming pieces and therefore mounted to a gaming base. If the miniature is supplied with one (and base work allows this kind of mounting), you can use the plastic bar connecting miniature's legs, or some sort of plastic rod under one or both feet (what you can see on the photos below are metal and resin examples, as I couldn't find any plastic minis in my stash, but you get what I mean). Both the bar and the rod are short, but the weight of the miniature is so small that this kind of connection will be more than enough. If the miniature has no bar or rod or you need to remove it in order to use your desired base, you'll need to drill a small hole in one or both feet of your miniature and glue a small piece of metal wire in. Then just drill another hole in the right place on your base and glue your miniature in. The wire doesn't need to be long, but if you use a gaming base like I did in the photos below, it's better to get it a bit longer, bend it under the base and secure with more glue.





While you are drilling your mini's leg, always aim for the heel of the boot so you can drill a deeper hole. If it's not possible, i.e. the mini is standing on its toes, just be careful not to drill too deeply into your miniature's feet, so you won't make the hole all way through. Always try to pin both feet for extra protection.

If the miniature is hollow inside (i.e. legs of the mount are made in two parts and the inside is hollow), it's good to secure the top part of the rod with some extra glue to make sure everything stays in place and nothing breaks in transport or during the game. You can also plan ahead and use some putty inside the leg before assembly, which can be drilled into for the pin to be inserted.

Resin

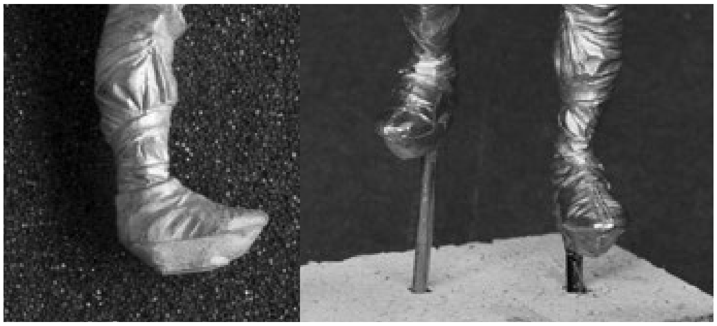
Mounting resin miniatures is very similar to mounting plastic ones, but they come more often without any bars or pins under their feet and can be much bigger and therefore heavier. In this case, a longer, thicker pin/wire is required. They're also more often placed on elaborate scenic bases, so more care is needed here.

70
90
1
80
30
140

Metal

Properly mounting metal figures is truly crucial. They are really heavy and like I mentioned, the contact surface is small compared to the height and weight. So when dealing with them, you need to be extra cautious and use long, thick pins.

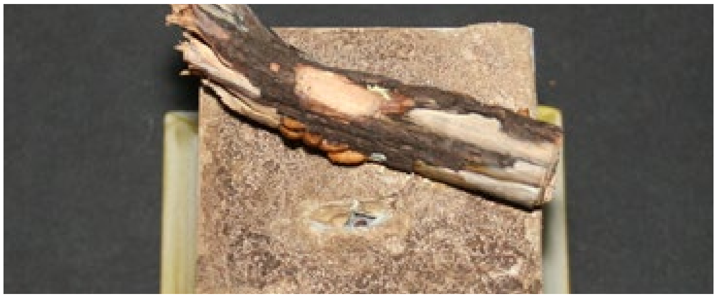
For me personally, mounting metal figures is the hardest. Firstly, they are the hardest to drill into and heaviest, so you really need a thick wire to secure them to the base, especially when you are dealing with larger scales. In the photo below, you can see what kind of 'pin' is provided by Pegaso for their models. From experience I can tell you it's not enough...see the photos of my Templar at the beginning of the article. ☺



Of course, for small scale metal minis, the bar between their feet is more than enough to secure them to the base. Sometimes it can get in a way of your basing idea, so it might be beneficial to remove it completely and pin with a metal wire.

Mounting to scenic bases

There is one more thing to consider; the material used for building the terrain on the base. The reason for this is if your mini is heavy and the material used to make the scene is soft, it can break and your mini will get damaged. It may not happen, of course, but it's always better to be safe than sorry. In my opinion when we spend so much time perfecting our painted miniatures, why take the risk? So if you are dealing with such a situation, just make sure you drill a hole in the base deep enough so you reach the plinth itself. If you are just using a gaming base without a plinth, it's a good idea to make the pin longer, bend it underneath in the hollow of the base and secure with the glue. Below you can see photos depicting how I dealt with securing my metal Viking to the scenic base and what happened to poor Urmuth when I didn't mount him properly. As you can see with the Viking, I made sure that both 'wedges' under his feet are securely embedded in the terrain and one of his feet is properly connected to the plinth with a thick pin. It took me a while to mask the wedge in the wood, but I still think it was worth it.



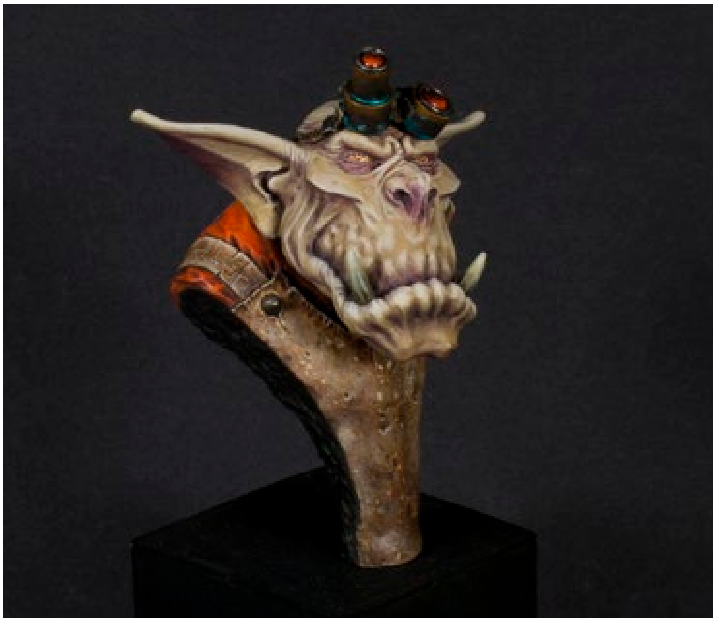
Urmuth on the other hand needs proper re-mounting, because the pins I used are way too short and too thin to keep his weight. Not to mention the fact that bark is not the strongest material. Because I wasn't diligent enough when mounting him for the first time when he was still unpainted, now I will have to deal with drilling bigger and longer holes, both in the base and in his feet, while he's fully painted. I will then have to repair all the damage to the base work and paint job, making sure there is no sign of the repairs being done and matching the colours used exactly. Trust me; it's not worth it to be lazy. It would have been much easier and faster doing it properly the first time.

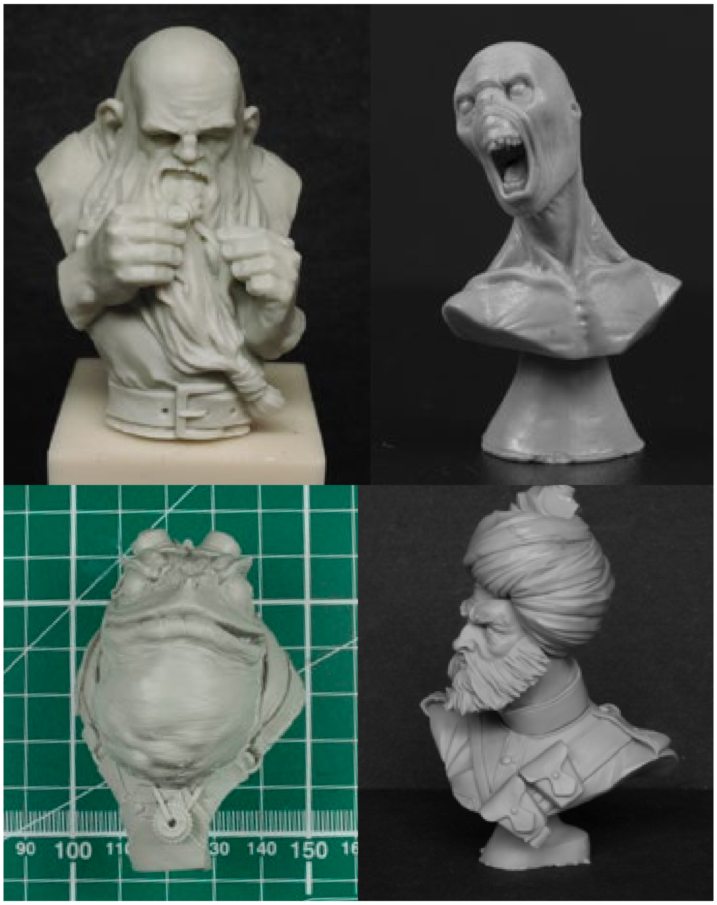
Mounting a bust

Busts are slightly different things when it comes to mounting them. They are usually a bit stubbier in their overall shape than full miniatures. After all, they only show the subject from the shoulders or waist up and there is no terrain between the bust and plinth to take into consideration. Still, we need to make sure that they are secured to the plinth properly. There are two ways how we can do this, depending on the shape of the bust.

Directly to the plinth

If the bust is elongated toward the bottom with a flat surface underneath or when it comes with some sort of 'leg', we can glue it directly to the plinth. It is always a good practice to pin it as well, no matter how big the surface area are we gluing. Below you can see various types of busts that can be attached directly to the plinth.

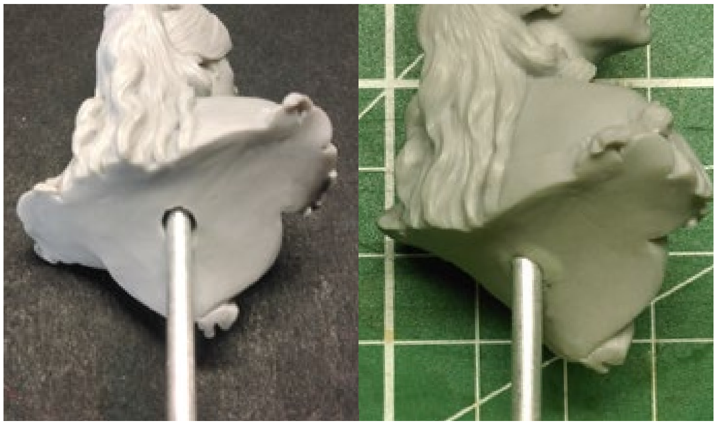




Using a mounting rod

When using a mounting rod, you need to first glue the rod in place into the bust. It's better to do it before painting, so there is no risk damaging the paintjob and the rod can be used to secure it to a temporary handle or straight to the plinth.

Finding the right spot where to drill on the bust can be bit trickier then with the plinth. You need to take into consideration the shape of the bust and find not the geometric middle, but the optical one. If the bust is front or back heavy, you may decide to move the rod slightly forward or backward to make sure the whole piece balances itself better. It is all in the eye of beholder, to be fair. Some people stick to the geometric middle religiously, while I tend to go for a more pleasing, balanced look.

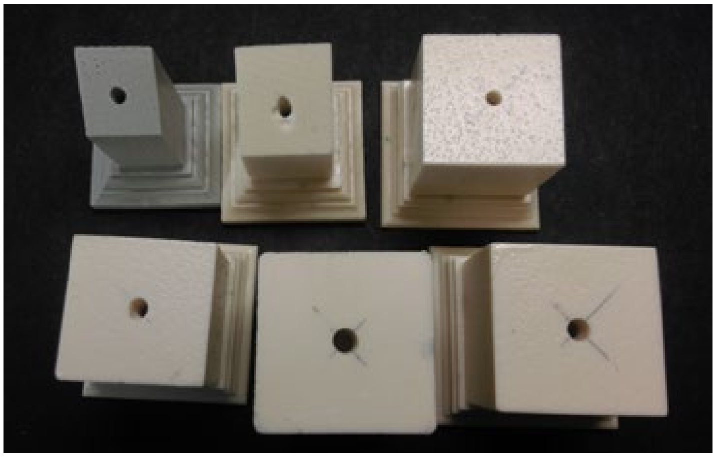


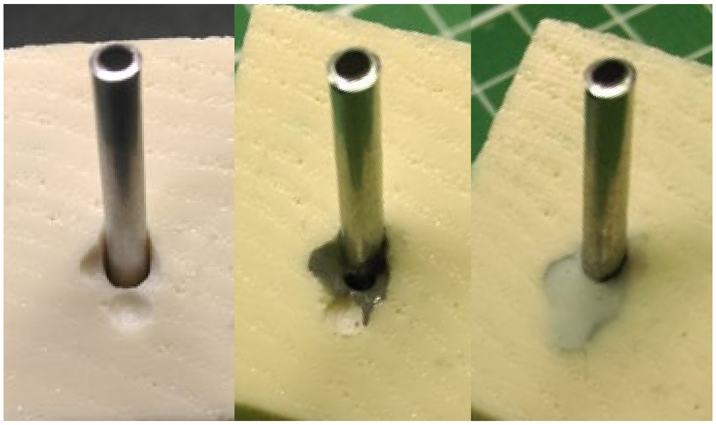
For accuracy I start with a small guide hole, then drill it again with a larger bit, then finally with the full sized bit that fits the diameter of the rod you are using. In the pictures, I am using a 3 or 5mm aluminium tube.

When drilling the miniature, I usually drill the hole slightly wider than the rod itself to leave some space for adjustments of the position, if needed. When I'm happy with the position and the rod is glued in place, I simply fill the gap with putty and sand it off later.

Drilling the hole in the plinth is basically the same. There is only a small distinction between mounting a bust on rods to wooden and resin plinths. The trick is to make sure it's mounted in the middle of the plinth and the rod is perfectly vertical (unless you need to move the drilling point in order to balance the bust better). I use masking tape, placed diagonally from corner to corner across the top surface of the plinth and then draw a line with a sharp pencil along the edge of the tape. Do the same again, going diagonally from the other two corners. Where the pencil lines cross marks the centre of the plinth.

If the plinth is tapered, drill at a safe angle to the surface of the plinth until the point of the drill bit is a good couple of millimetres below the surface, then slowly lift the spinning drill to a vertical position.





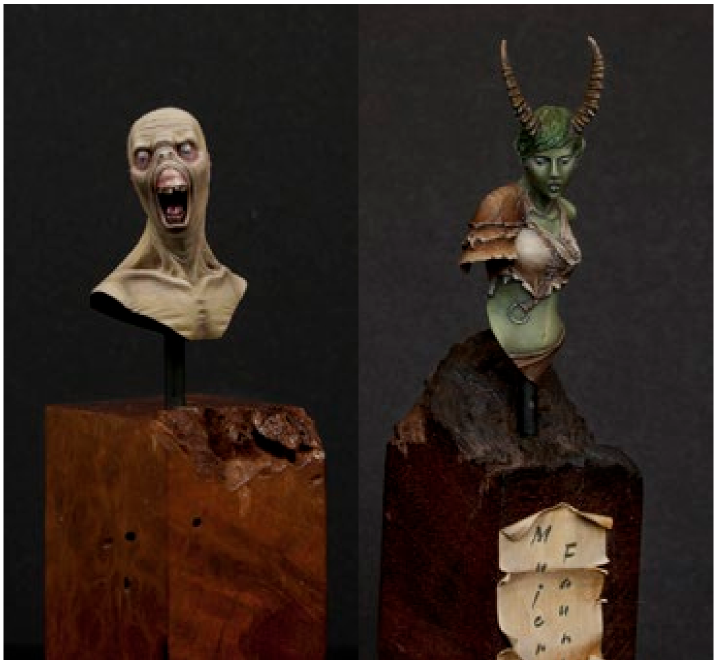
Resin plinths are easier to work with, mainly because the material doesn't chip. It's sometimes better to make the hole slightly wider, so that the rod has some movement (photos) which we use to make sure it's in perfectly vertical. Once the rod is firmly secured with glue, fill the gap with the putty of your choice, sand smooth and spray black like you would normally do. Viola – job done!

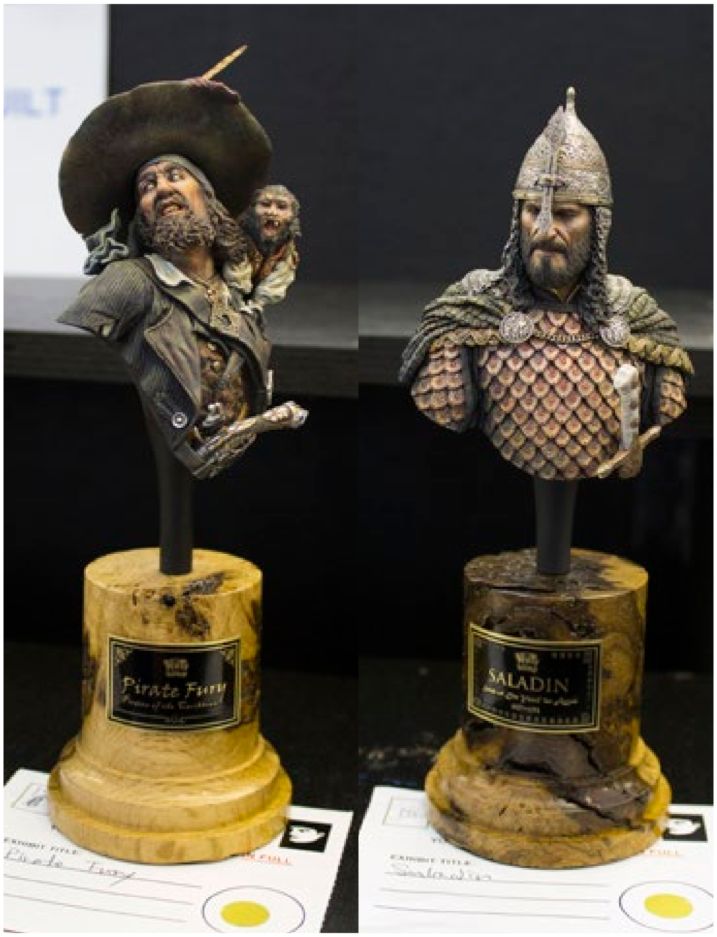
With wooden plinths it's slightly more complicated, mostly because it does tend to chip if you're not careful. Wooden plinths are usually just varnished so we can see the beautiful grain, but if you paint a wooden plinth black, just treat it as you would a resin plinth: fill, sand and paint. If you want to keep the original colour, first of all you need to be a lot more careful when drilling the hole. If it needs some filling, you have two options. Firstly, you can fill the gap with some wood filler and then sand it when it's cured. If you need to, copy the pattern of the wood grain onto the filler with acrylic paint, matching the colours needed and then varnish it at the end.

The other option is to use a small metal washer that you use with nuts and bolts to cover the filler. In this case you need to match the material/colour of the rod with the separator (with wooden plinths we tend to keep original colour of the rod) and make sure that the diameter of inner hole of the washer is exactly the same as diameter of the rod. It looks really sloppy if you leave a gap between the separator and the rod.

Using wooden plinths can give beautiful results and there are lots of different woods and types of plinths to choose from; for me personally, I don't like the extra hassle described above and I think that sometimes the decorative plinth can take the viewers' attention away from the bust, so I tend to stick to resin plinths and paint them all black to better show off my painted piece.

Below you can see some of the examples painted by me and box arts from Nuts Planet I had a chance to photograph during Euromilitaire last year. As you can see from the stickers on the entry cards, they got very much deserved gold medals there (box arts—not my work of course, at least not those ☺).





When to mount

Depending on the shape of the miniature and the size of the base/plinth, there are two options.

We can either attach the miniature to the base before priming and paint them at the same time or we can prepare a proper mounting pin and corresponding hole in the base and paint the miniature and the terrain separately.

Both approaches have their pros and cons; you need to decide what works best for you. Personally, I tend to paint my miniature separately from the base. I assemble them temporarily only when I need to apply general lights and shadows that aren't zenithal (for zenithal lights I can easily apply them separately).

Aesthetic aspects of mounting

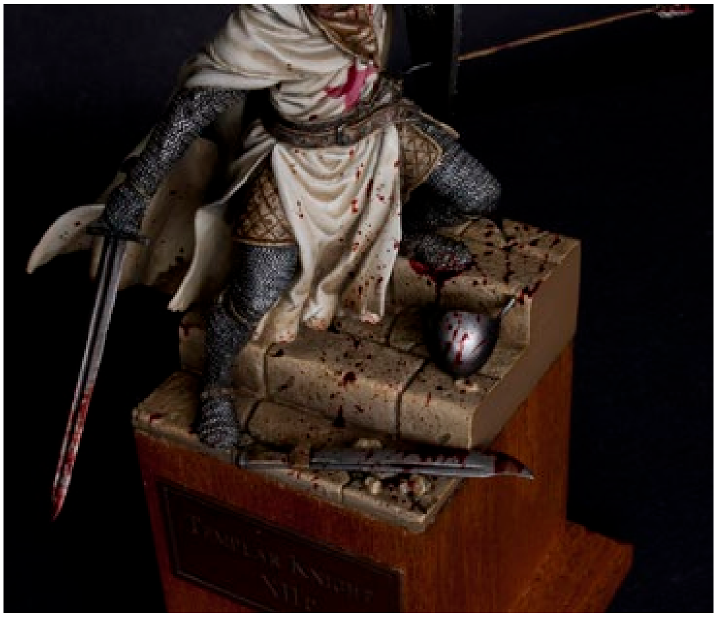
There is no denying that when we spend weeks on painting a miniature, we want it to look its best, whether it is in a display cabinet or on a competition table. It should also matter how the miniature looks on the gaming table, but I can understand that the aesthetics may not be the top priority for most gamers. Let's focus only on display pieces, then.

When talking about the aesthetics of mounting, we can divide it into three elements.

It is very important to make the mounting as clean and flawless as possible. There is no place for lumps of glue around a miniature's feet or on the mounting rods. All chipped wood should be fixed or masked somehow.

Also the joining line between the plinth and scenic elements of your display should be invisible. It's not really a crime against humanity to have a gap or make the sides of your base/plinth uneven, but the subject of this point is aesthetics and it's just not very aesthetically pleasing. It's just few more minutes of work more and the whole impression of the piece is much better.

This is the main reason I prefer black plinths for my miniatures. I do find exceptions for busts from time to time when it suits the theme, but for full figures it's almost invariably black. I did the exception twice and in one case I still kinda regret it, as the black sides of the steps are still sore in my eyes. I don't really have any other examples of bad aesthetics (at least I hope I don't), so check out my Templar's base. The sides of the steps look out of place, don't they? However, it would make even less sense if I'd try to match the wood texture there. I still quite like the rest of the paint job, though.



Actually, there is one more thing you need to take care of. I'm almost ashamed to mention it, but it is important. Your plinths and bases need to be clean and properly painted. Below you can see a photo of a plinth with a miniature I was still working on. As you can see, the paint has been removed from all of the edges by my hand. So before this mini could be called finished, it all needs to be repaired. You should also dust your miniature and check for this kind of thing before every show.

~~Pretty~~
Deadly
in Pink

Choosing the right plinth for your miniature or bust

Well, that's a tough one, as it's the most subjective thing. If a miniature is poorly attached and falls off or if you can see glue blobs or chipped wood, it's pretty clear there is something wrong here. But the size and shape of the plinth is just up to the personal choice of the painter. Some people prefer their plinths to be taller and slimmer, others like them bulkier. Some people will almost always go for a square/rectangular base and others will opt for the round one. For busts, there are also plinths with flat and tapered tops. If the bust is mounted on a rod, it's absolutely up to the painter which one he or she chooses.

And when it comes to the material that the plinth is made of, you can get them turned out of wood with some very exotic or unusual wood patterns. You may decide to keep the wood just varnished or spray it black. You can also just go for a simple, but elegant black resin plinth.

You see, the possibilities are almost endless and because of that, I can only suggest looking at the miniature and plinth together to best judge if the size and colour are not too overwhelming. Check to see if the main subject of the work, that is the miniature and the story it's supposed to tell, are not disappearing in the shadow of the plinth.

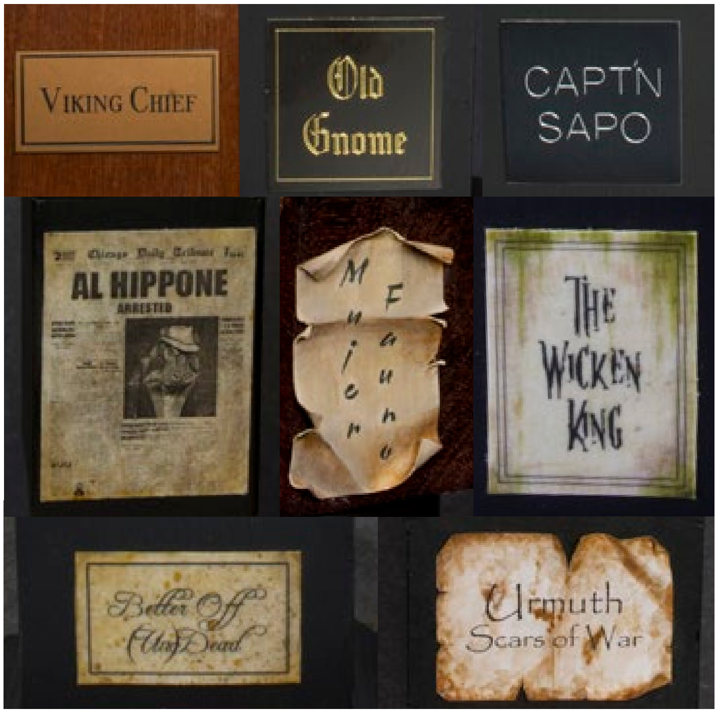
When it comes to the shape (round or rectangular, flat or tapered), just determine what suits the miniature better. Some of them, especially busts, look really weird if put on the wrong type of plinth.

Finishing touches

To complete the display/competition piece, we usually use a plaque with the name or title of the miniature or diorama. You can either order engraved ones from the trophy store or a company specialising in making name plaques for miniatures, or you can make one yourself. The engraved ones are usually more formal in character and I tend to use them for my historical miniatures and busts.

For the home made name plaque, the sky (and your creativity) is the limit when it comes to using techniques and materials. You can make them out of thin metal sheets, plastic, paper, foil, wood or even putty. You can freehand the name of the miniature, print it (on paper or special foil), you can scratch it out, burn or punch out or even use dry transfer letter or your own designs printed on clear decal paper.

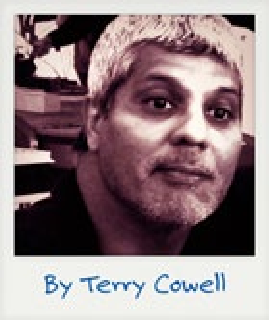
I gathered a few examples of different plaques for you; just a sample, really. There are countless ways you can create your own unique plaques, making your miniatures stand out even more. The main thing to remember is that the plaque should complete the piece, not compete with it or distract the viewer from the main subject.

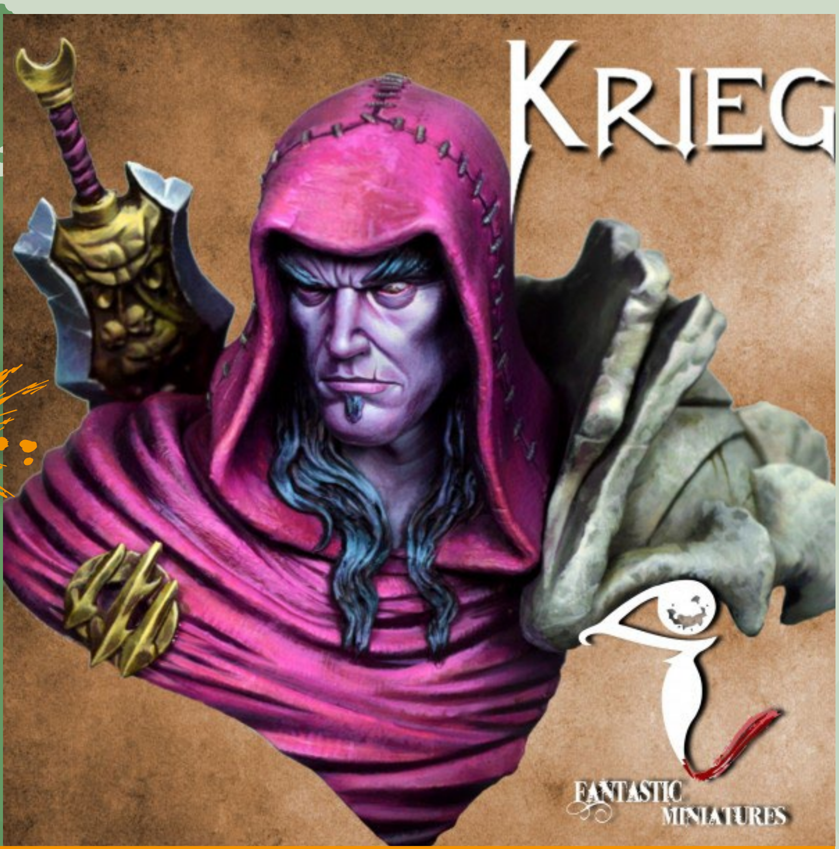


That's all folks for this episode.

I hope I explained everything clearly and you can find some useful information in this article to help you with keeping your miniatures safe and sound.

In the next part, I will be covering priming and last minute fixes before we move onto painting.


By Terry Cowell



Details

Price:	€40
Size:	75mm
Material:	Resin

Available from

Fantastic Miniatures

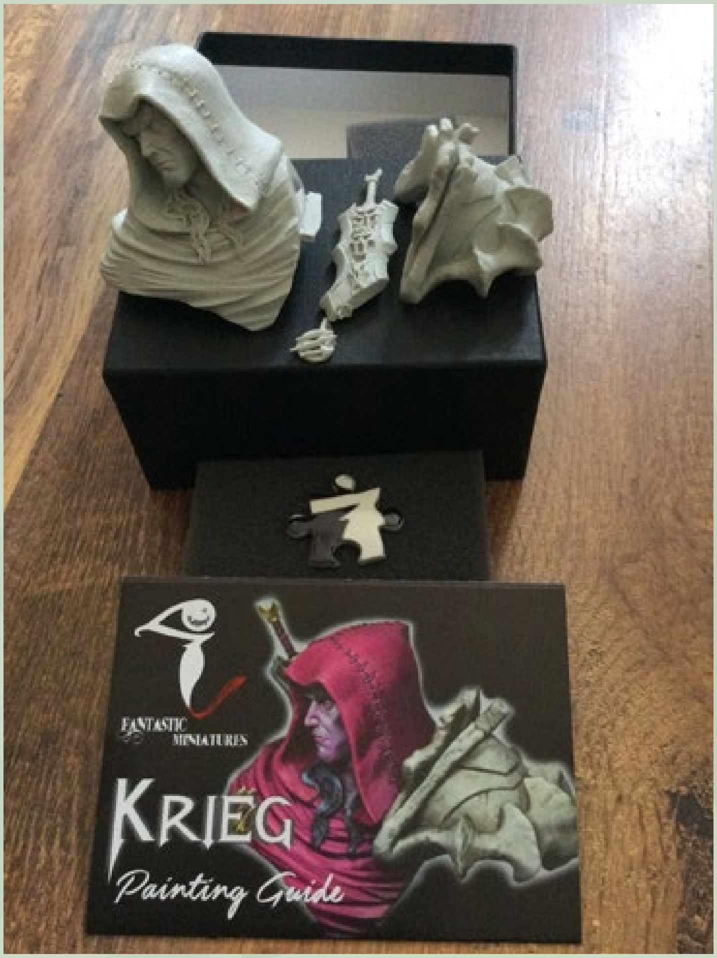
Fantastic Miniatures Krieg

FANTASTIC MINIATURES

Kreig arrives securely packed in a beautiful stylised black gift box with the Fantastic Miniatures brand logo emblazoned on top. The box looks very classy and makes the right kind of statement. Once the lid is removed, I am pleased to find a painting tutorial. It's the box art painted by Marc and (for once) the tutorial that comes with a miniature is not a disappointment! It is comprehensive and concise and the pictures show different angles. This is only one approach to painting this bust, but even if you decide to go your own way there are some useful tips. It is only in English though, so there may be a few customers who will need to make use of Google translate. That said, the tutorial is a generous extra and not the primary reason we buy a miniature.

Once I have finished admiring Marc's handiwork, I remove the first layer of foam. The bust sits snugly, but be warned; it's like a Rubick's cube. Once messed up it will be a task remembering where the bits go to make it just right again.

The four parts are the head and torso, the sword, a bone and shoulder pad and a crest pin.

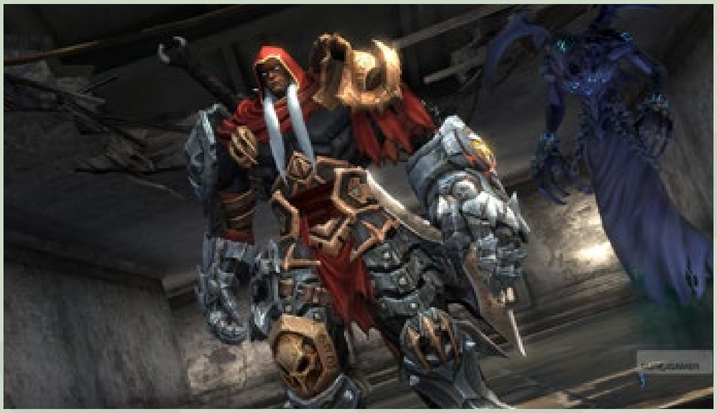


The parts fit together utilizing the ball and socket method, although strictly speaking the bone armour plate ball is actually triangle shaped and not a ball… I will leave you to ponder whether I should call it a triangle and socket.

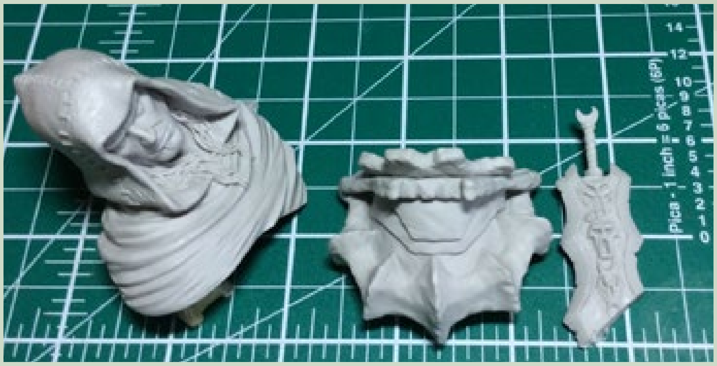
Under close scrutiny I find a small mold line on the rim of the bone armour plate, but as far as prep work goes that is it! There are no air bubbles, no flash and no other work needed. The 3 main parts slot easily together and the crest is an optional piece that can be placed where the artist sees fit.

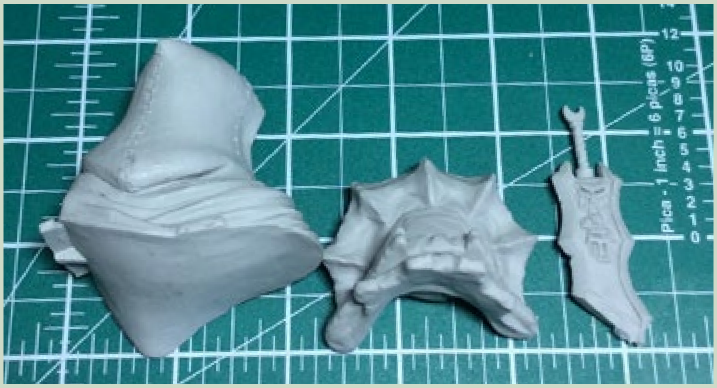
Inside is also a puzzle piece which interestingly represents the collaboration of each buyer; once the busts have all been sold, the puzzle will be complete.

I spoke with Sergio of Fantastic Miniatures. Many of you may remember the brilliant sculpts they released under their previous name, Shadow Crafter. This is the first release as Fantastic Miniatures and I'm so pleased they have retained the quality.

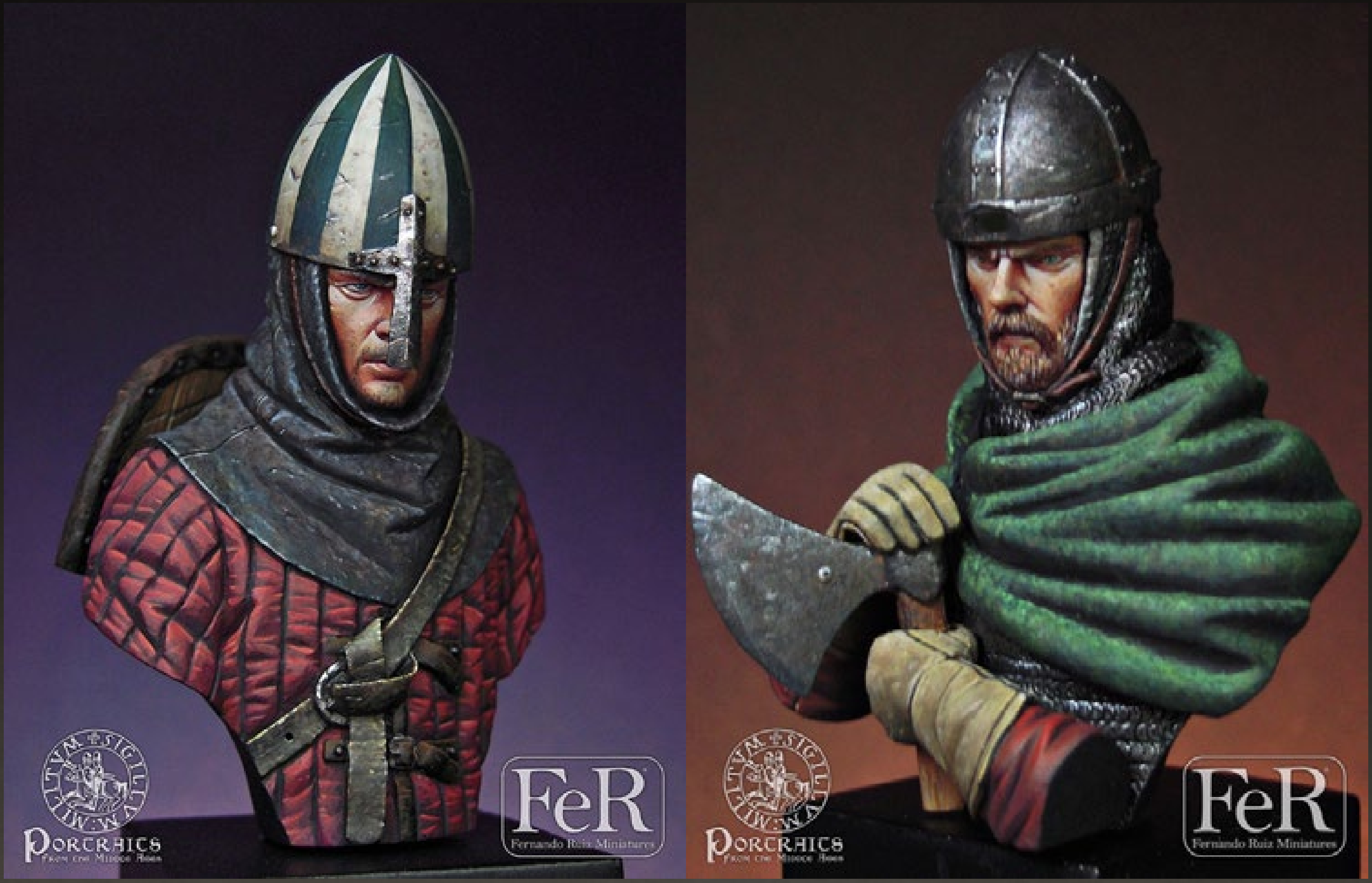


The bust was influenced by the 'Darksiders' video game and notably the character 'War' who is the main protagonist and one of the four horsemen of the apocalypse. They took this character and enhanced it to make it more interesting for the painter. You can see this with the bone armour plate. FM also explained that the face was modelled towards the strong angular features recognisable from DC comics during the 80's and I feel that it gives the character a more universal appeal. I do like the fact that they have considered and made changes with a view to adding areas of interest for the artist.





Overall this is a cracking first release that lives up to the new moniker. They also have some wonderful releases planned for the not too distant future, so if you want to see what they are, head over to the online shop or catch them on Facebook.


Portraits From the Middle Ages
FeR Fernando Ruiz Miniatures
Portraits From the Middle Ages
FeR Fernando Ruiz Miniatures

Norman Knight & Saxon Housecarl

So, the dust has settled on what was a very successful SeminART. In our last issue, we brought you the first part of Fernando's painting tutorial where he details the techniques he taught us over the weekend. As before, over to Fernando.

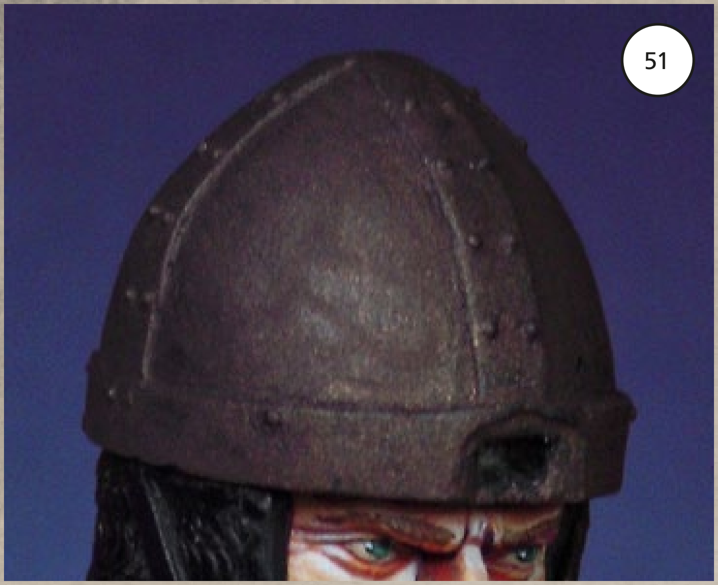
FeR Figure Painter proudly presents
seminart de miniaturas
a series of seminars bringing the best European artists to the UK

by Fernando Ruiz

Welcome to the second part of my new painting step-by-step!

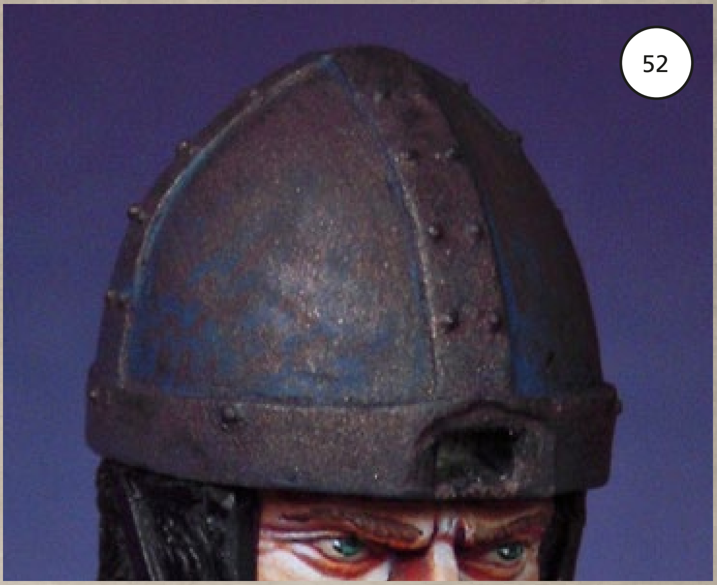
If you haven't read last month’s introduction to this tutorial, I’ve painted a couple of mini-busts from a line that we have recently launched, Portraits from the Middle Ages. It’s quite an interesting subject because for this line we are going to do pairs of mini-busts with the same theme, most likely a campaign, a battle or a certain location or period, so the individual pieces will be related to each other. To start off, we have chosen something quite popular, the Battle of Hastings, which happened in 1066 in England.

(51)



Moving on from last month, I thought it was the right moment for painting the metal parts on the Saxon bust, before starting with the main cloth areas. It is better to first finish the upper areas, so we can paint them in a precise way without worrying of touching the lower parts; the wise choice was to continue with the helmet. For the helmet I wanted an iron look, somewhat rough and battered. This way, no matter how much you polish it, it would always look rusty and worn. First, I painted it with a mix of Tinny Tin from Game Color and Black Leather.

(52)



That way we get some sort of metallic chocolate brown that will be very interesting to have underneath. For the shadows, I applied some rough staining and washes with Periscope on the lower areas and joints.

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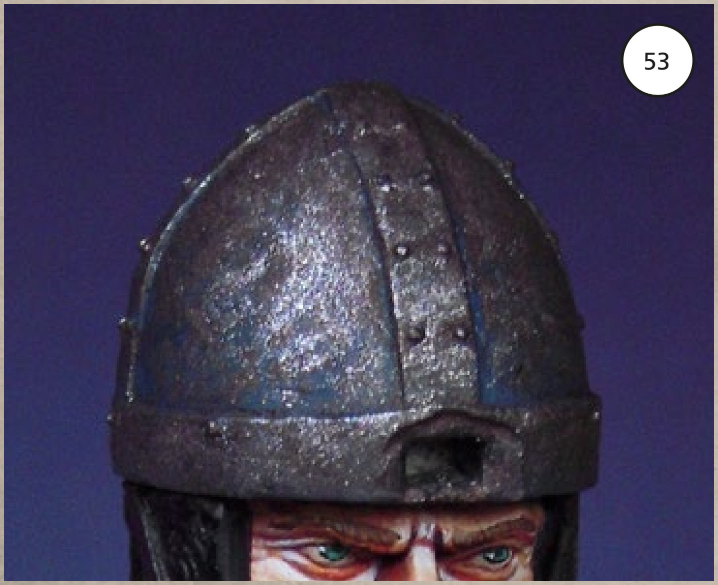
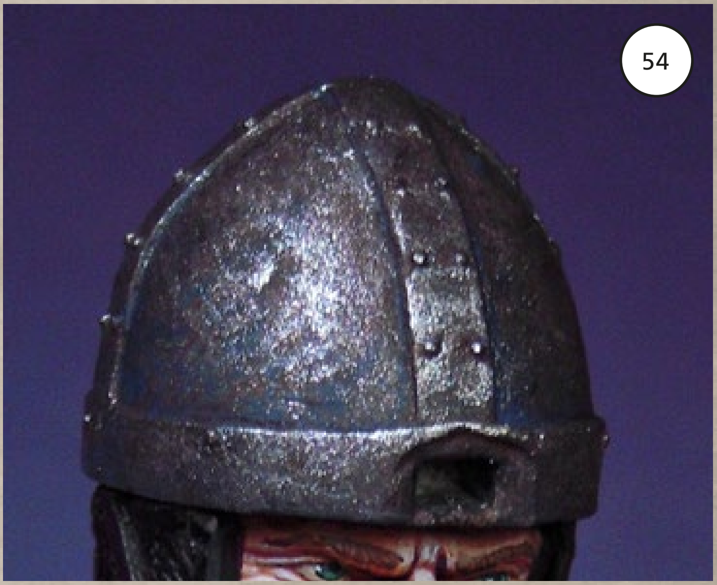
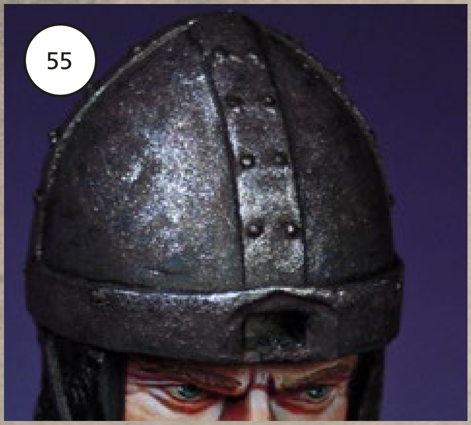


What we have is an interesting and colourful foundation for the helmet that will be there even when it gets metallic paint over it. Next is the first coat of metallic.

(54)



I used this basecoat of Tinny Tin and Black Leather with a bit of Gunmetal Metal by Vallejo Game Color, applying the colour with the tip of the brush not trying to cover just trying to build towards the upper part of the helmet and showing underneath both the basecoat and the blueish lower shade. Also, avoid any drybrushing and just stipple with the tip of the brush to create the effect. Next, I insisted a bit more, now with Gunmetal Metal.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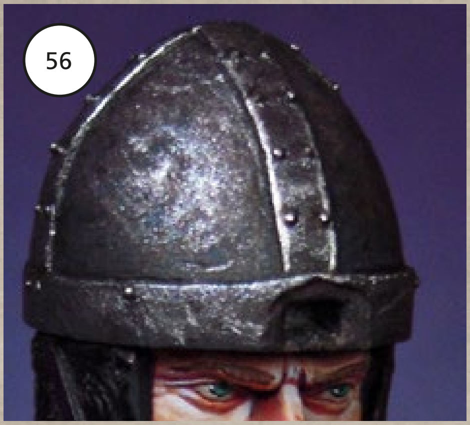
Then I used a mix of Black and Sepia Ink to outline the different joints of the helmet and also the rivets.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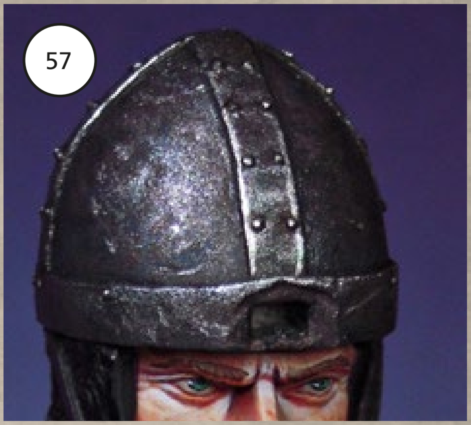
The next step was to mark scratches and points of highlights with the Silver tone of the new acrylic Metal Color range from Vallejo (highly recommended), to represent parts in which the metal is sharper because it is more rubbed.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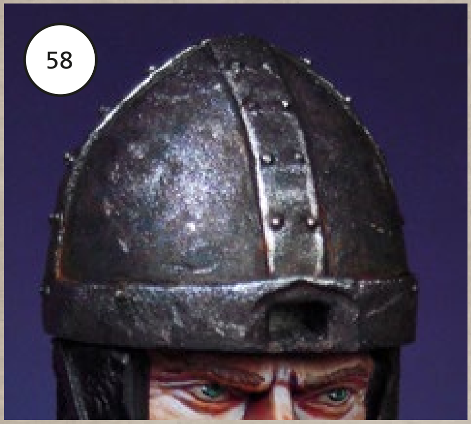
After that, I applied Green Ink and Red Ink by Citadel to the lower parts to enhance all the previous tones.

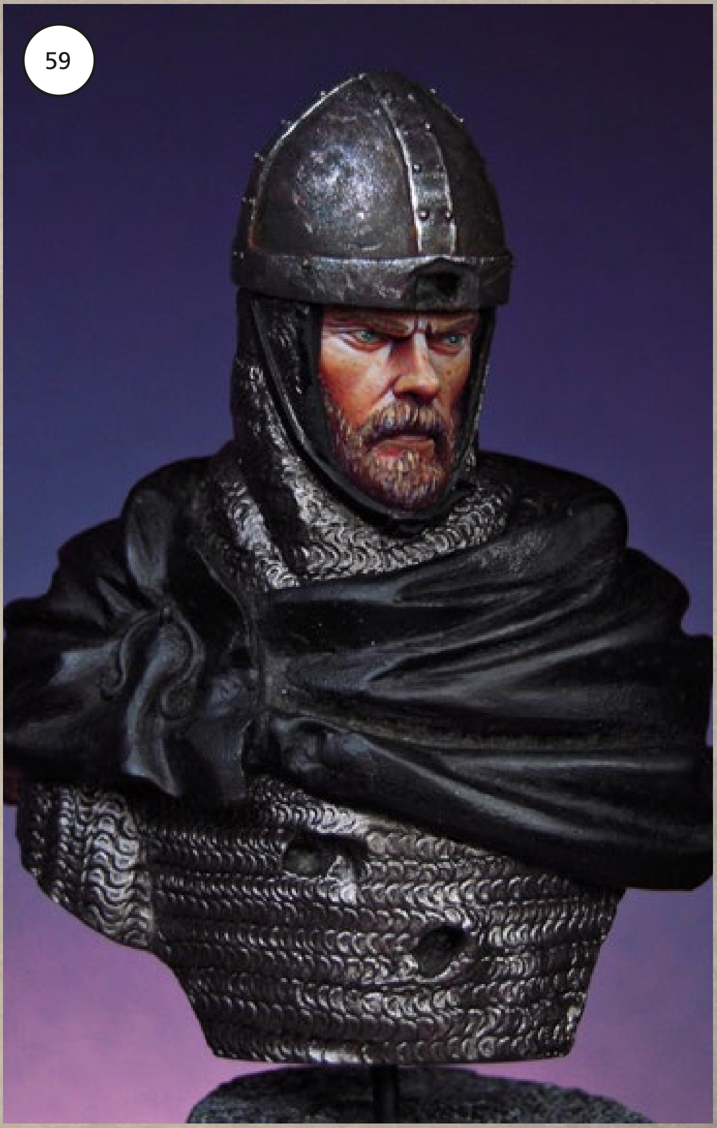

58

And finally, a bit of rust in the lower joints.

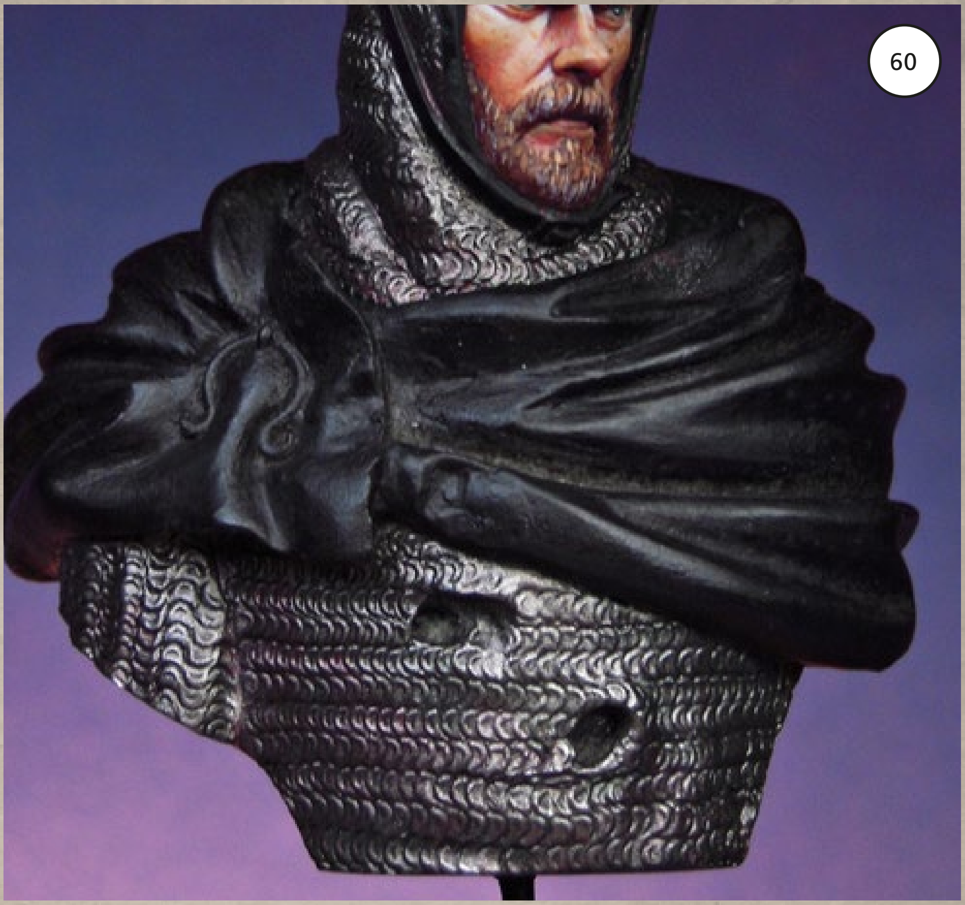
Again, I had to be very careful with this rust effect in order to avoid it looking too rusty. For that I used Orange Leather by Scalecolor, a perfectly matt tone. Also, I took the chance to paint the nose guard pieces of both helmets with this tone.

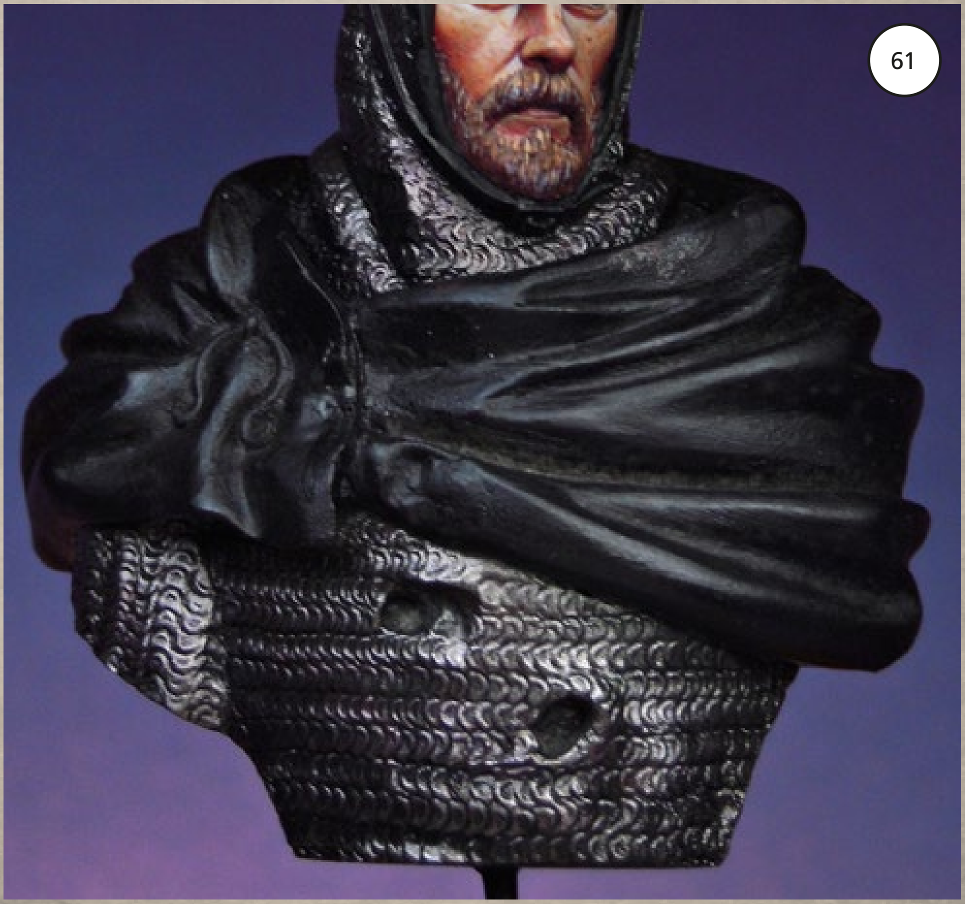
For the chainmail, I used the new range of colour by Vallejo, acrylic Metal Color. They are aimed for airbrush, but you can apply them pretty well with a brush and in this case the good thing about this colour is that it is quite liquid but at the same time it covers, so you don't have the usual problems that you have with acrylic metallic colours (they get rough and not too clean). With this range, you have no such problems and you can apply a good and solid coat of colour without having to worry too much of having a rough surface.

So, I applied a basecoat of coat of Burnt Iron in a couple of coats to the whole chainmail areas and it already looked good.


59

Then I added some strong shadows. I wanted it to look dark as it was going to be underneath the rest of the elements. These shadows were done with a few washes with Red and Green Inks, to add some interesting tones and later with Blue and Black Ink, to obtain the needed depth on certain spots. All inks were from the old Citadel range, so they are quite shiny.





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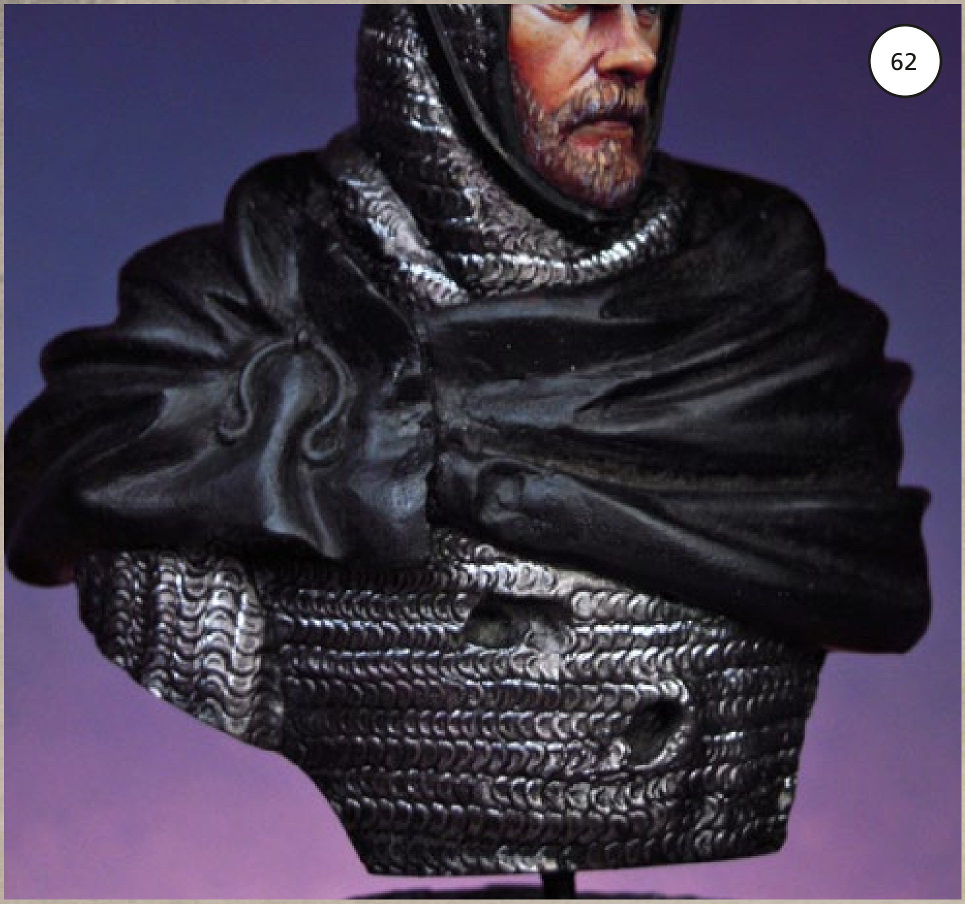
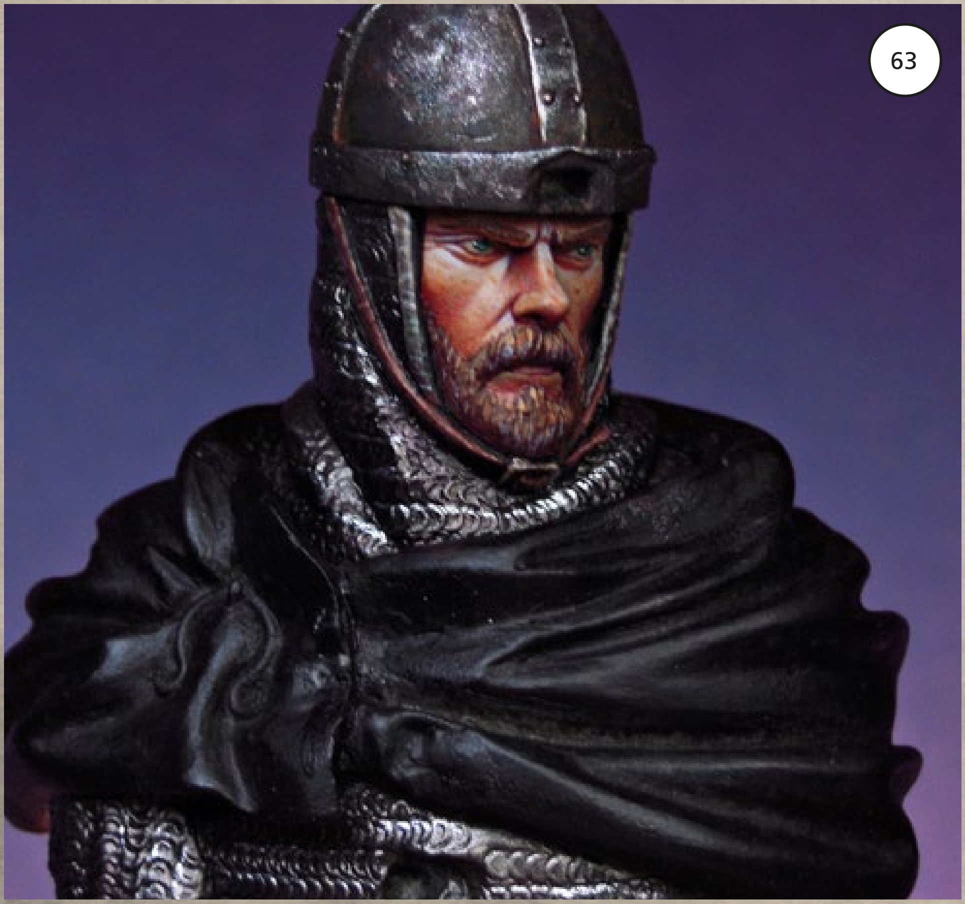


As you can see, I treated the chainmail as if it were another piece of garment. If you do it that way, instead of the usual system of picking up the relief of the chainmail links, you really enhance the sensation of volume of it.

To finish the chainmail, I added some highlights but following the upper side of the file of rings, so I applied very thin lines highlighting the different links. First of all I used the basecoat tone and then I added Silver to get some additional touches.

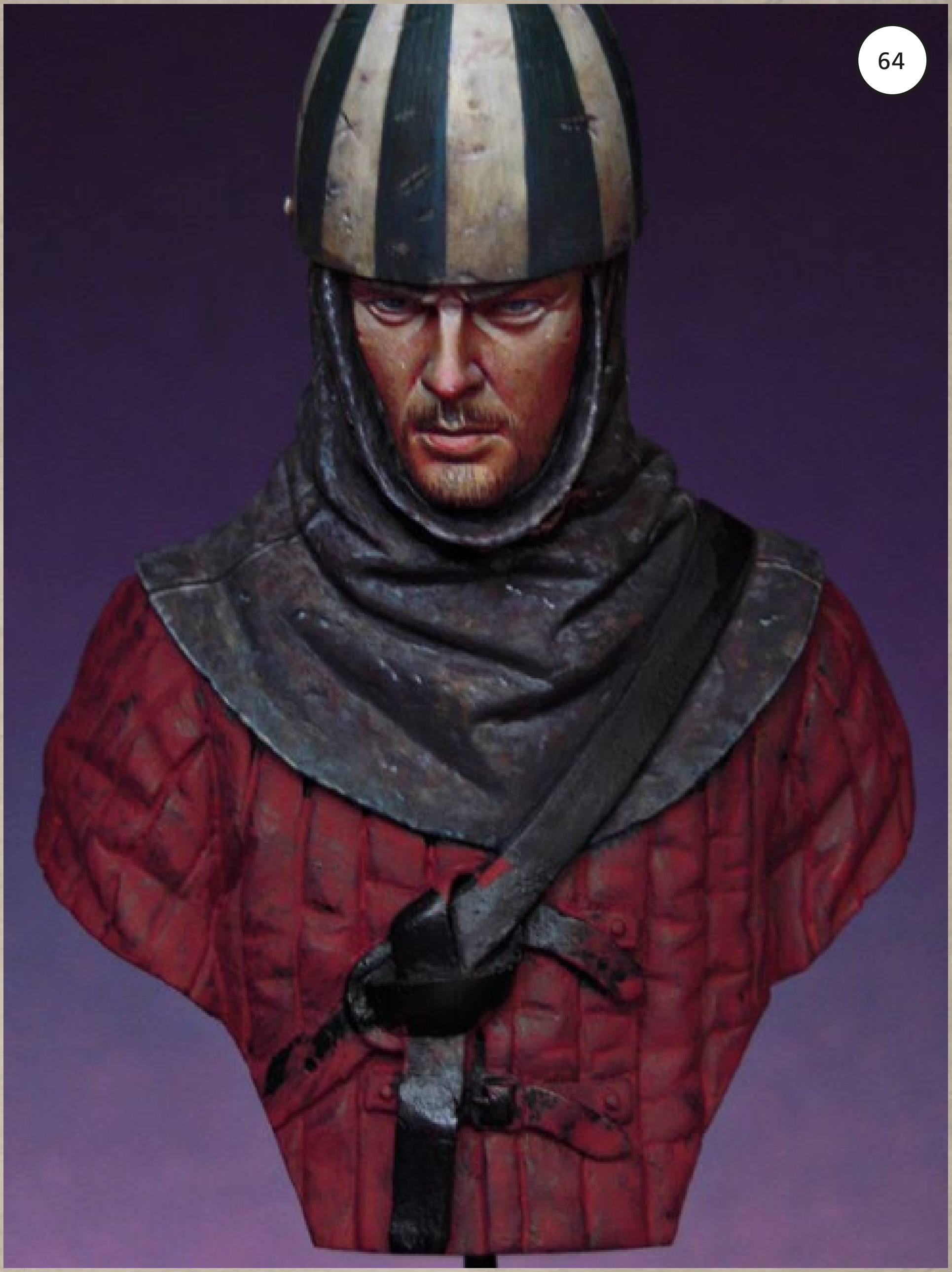
63



Before leaving this this bust for now, I painted the strap of the helmet in the same colour and the same way I did with the one of the Norman. Also I painted the leather edge of the chainmail that frames the face with a bit of Cork Brown, a couple of the previous inks of Red, Blue and Green and highlights with Scalecolor Pale Skin.

So, for the moment I left this one and went again to the Norman.

The gambeson is the biggest area of the Norman bust and it is quite interesting because it has a lot of folds and tension wrinkles that need lot of contrast to be applied on them in very small space from the darkest point to the top highlights. These kinds of garments used to be dyed to a certain tone but also were worn in the natural colour of the linen they were made of. In this case I wanted a dyed colour because it would help in the project of using corresponding colours in both busts, so I decided to do a nice deep red. First of all I painted a basecoat of Deep Red by Scalecolor.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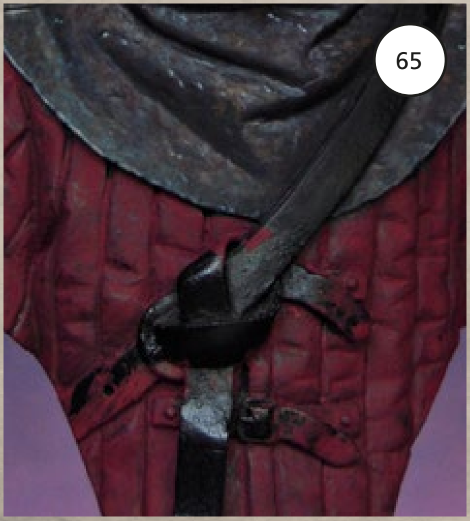
After that I added a couple of washes, first with Red Leather by Scalecolor and then adding to it a bit of Boreal Tree Green.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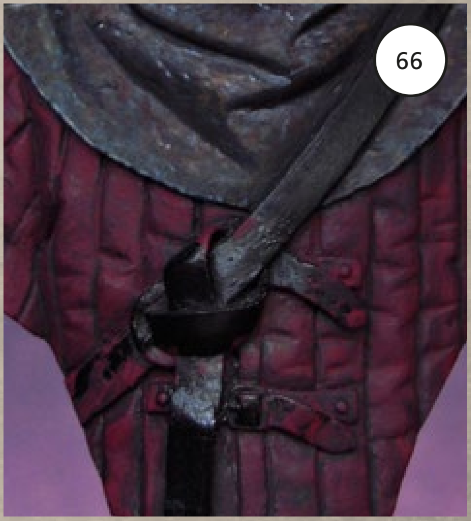
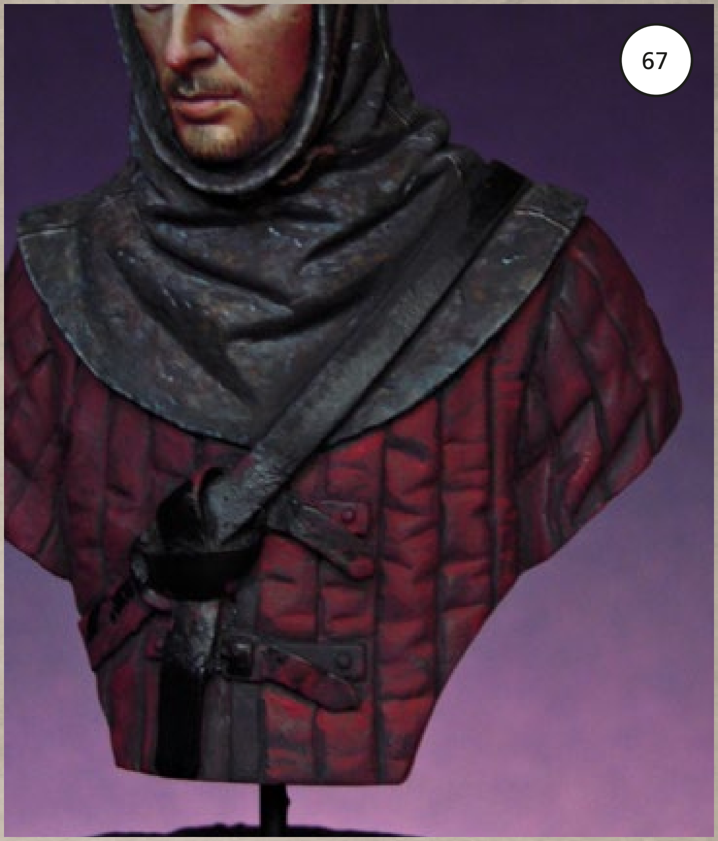

66

That way I got the needed depth in all the wrinkles and the divisions of the vertical straps. You can insist with the darker pure mix in the most hidden points to enhance the shadows. The next thing to do was to work on the highlights section by section. In these kinds of big extensions, I usually work in one area at the time in order to get an idea of the final look and then I move around the whole piece finishing the remaining parts of the same material. So, first I went for the left front side. I applied some extensive highlights with the original colour, Deep Red, just to bring back the red to the garment.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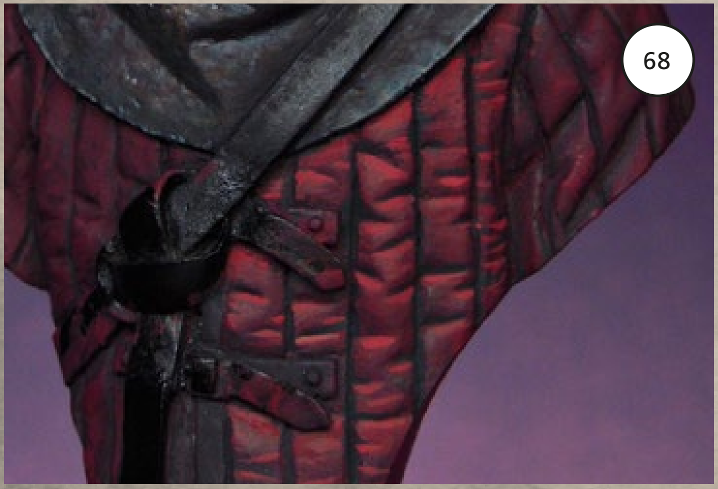
As you can see, my main concern is marking all the wrinkles and micro volumes. Don't worry too much of being clean here, because there is a lot of contrast going on and you can always work on that later if you need it. Then, for adding additional highlights I used a mix of Aldebaran Red and Iroko, both from Scalecolor, and I added that mix to the Deep Red of the basecoat. That mix is a slightly pinkish tone that works perfectly well for enhancing the deep tone of the basecoat. So I applied the highlights in 2 applications, each one lighter than the previous one and the last one just marking the edges of the wrinkles.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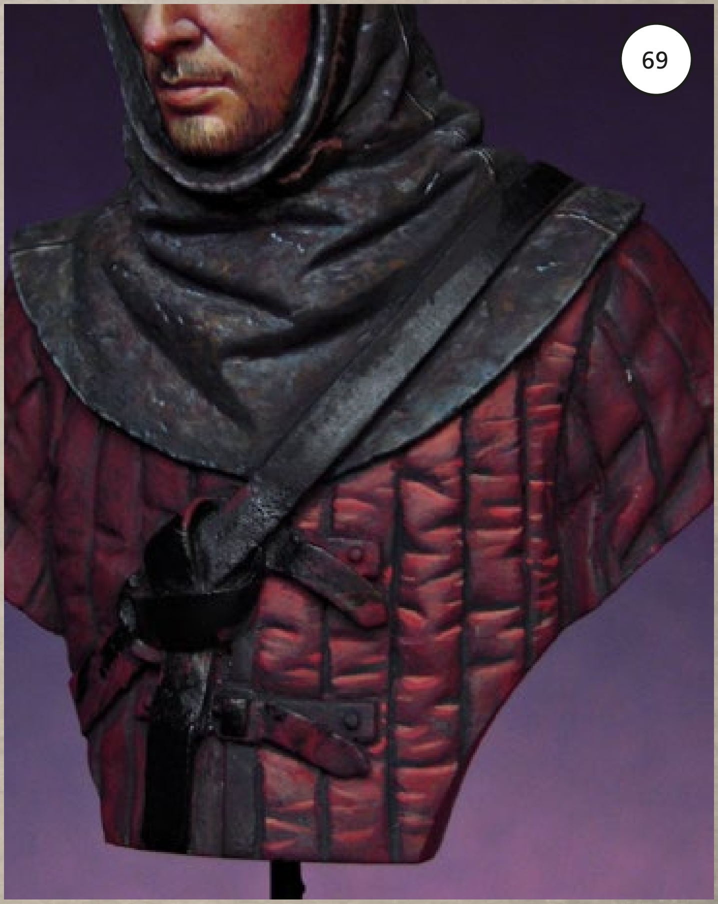
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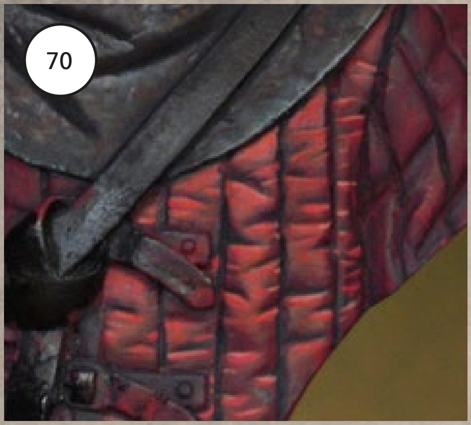
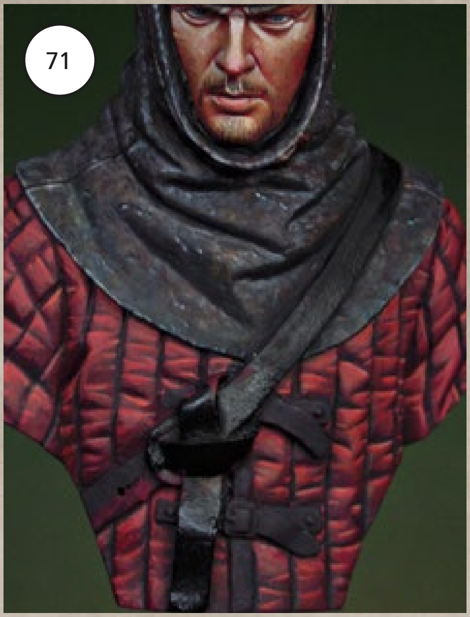


To finish the area, I added pure Aldebaran Red as a medium tone in the transitions that would enhance the richness of the colour while helping smooth any rough transitions.

71



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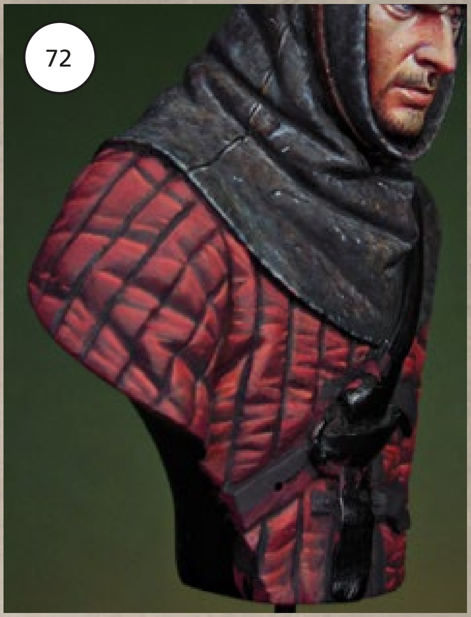

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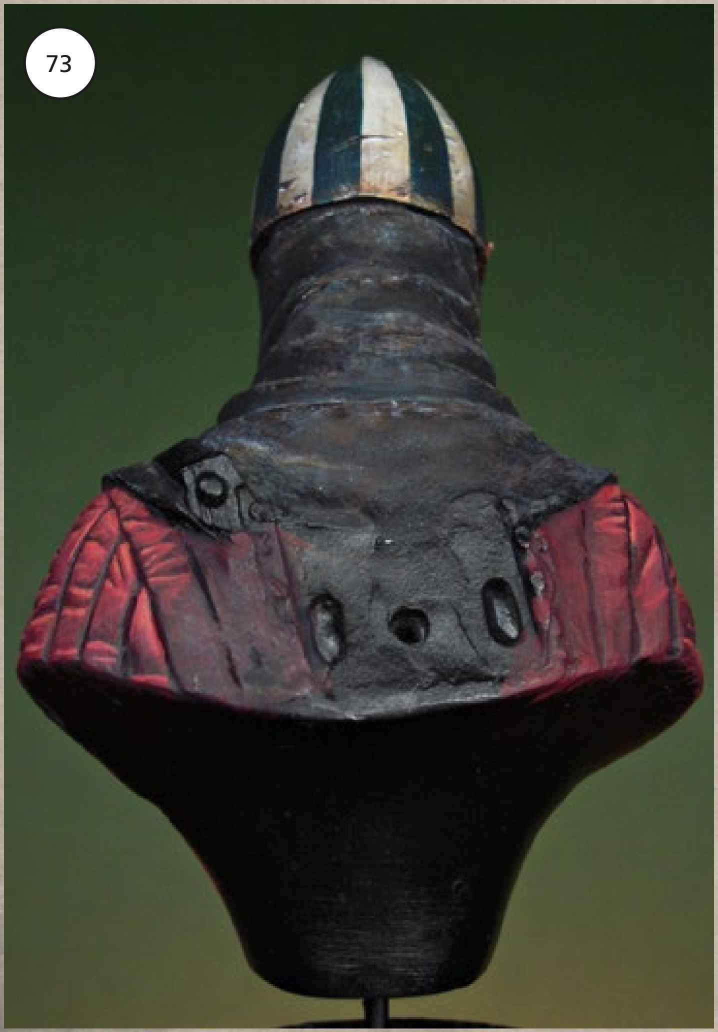

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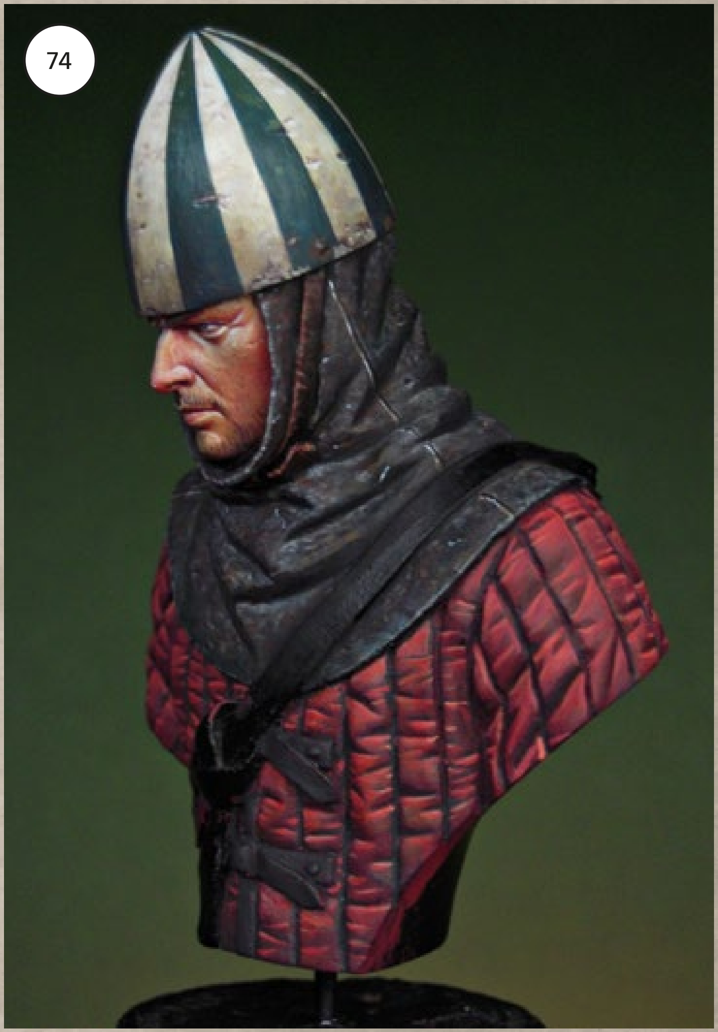
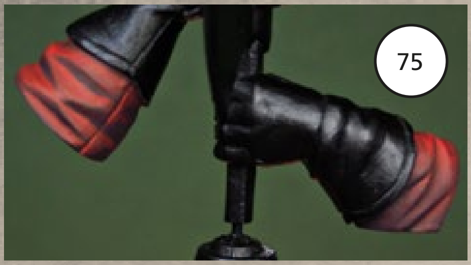
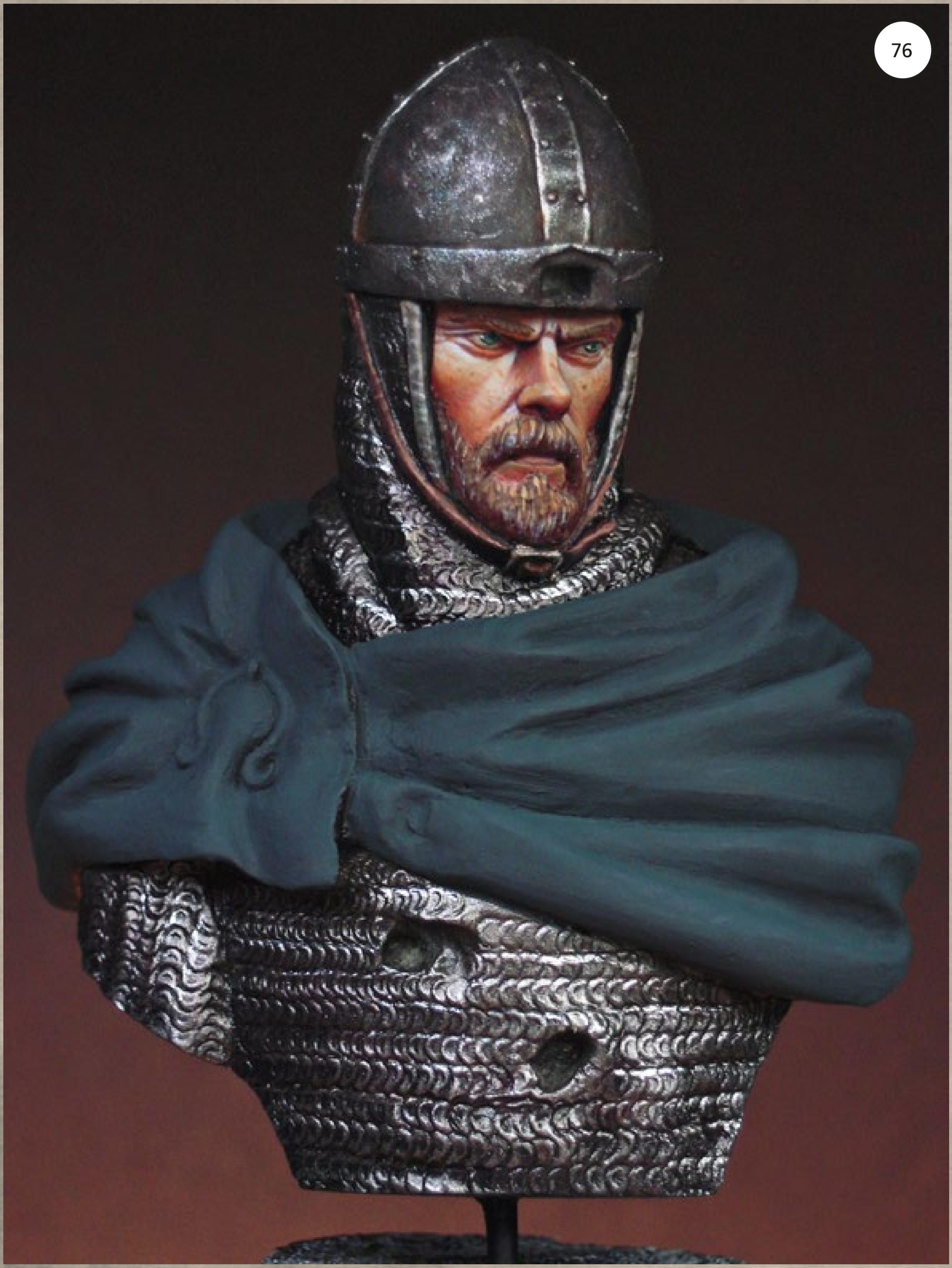


The point is applying the colour very thinned and using it in the mid tones to bring back the intensity of the red just only a bit, not trying to overdo it. As I liked the result I simply painted the other sections of the gambeson following the same procedure until everything was finished and balanced.

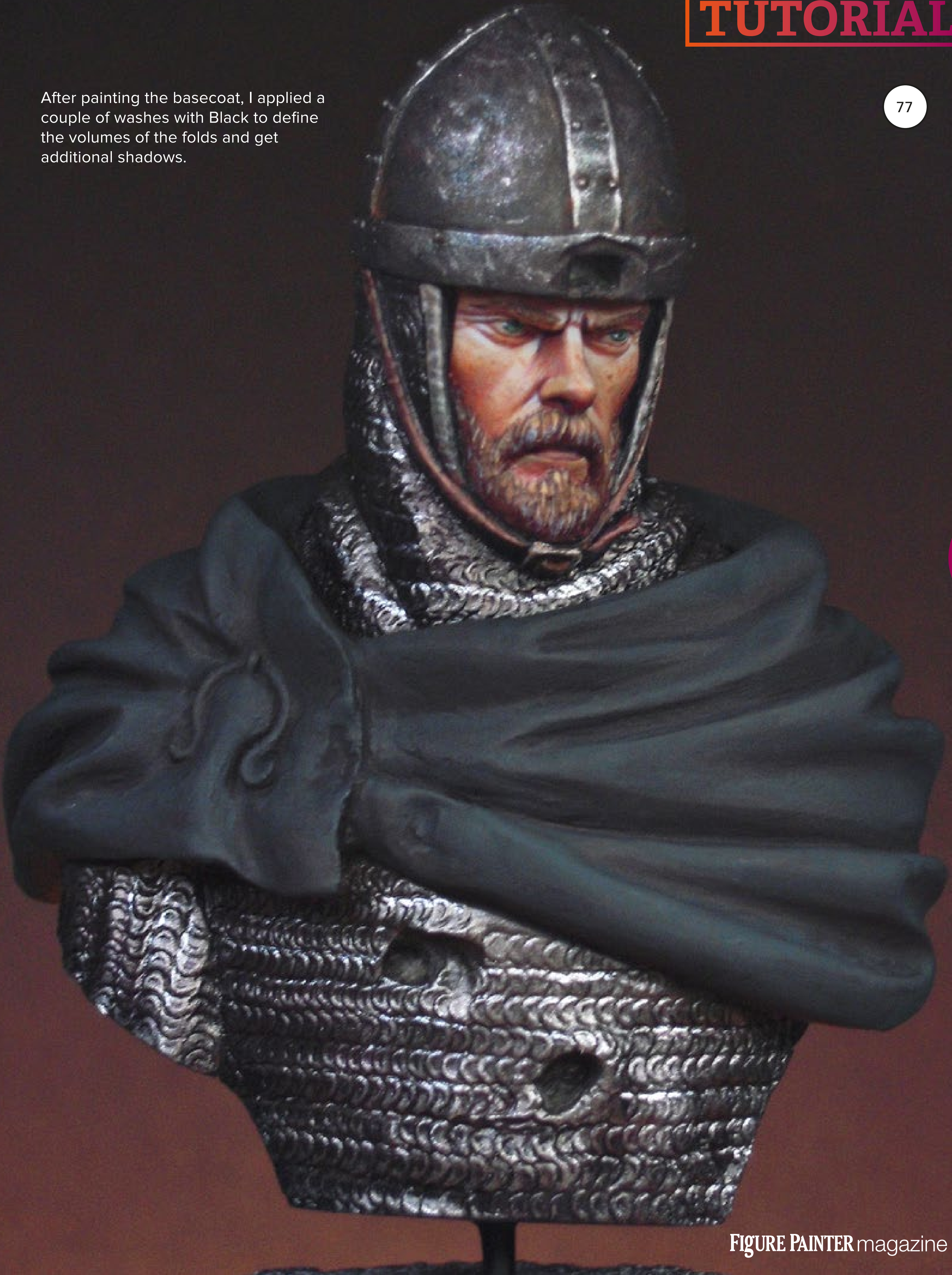

75

Taking advantage of the same mix of the gambeson, I painted the sleeves of the shirt of the other bust in red. That way I don't have to mix colours again. The colour is basically the same, but instead of going for a paler look in the highlights I made it a bit warmer adding Orange Leather from Scalecolor in the highlights in order to make it slightly different from the gambeson.


76

For the next part, I returned to the Saxon. To finish the main body of him, I just needed to do the cloak. In order to keep the visual look of the busts balanced I thought that would be a good idea to paint it in green with a rich texture of wool fabric. So, for the basecoat I prepared a mix of Abyssal Blue and Boreal Tree Green from Scalecolor.

What I got was a blue-green tone that was very consistent with the colour of the helmet of the other figure.



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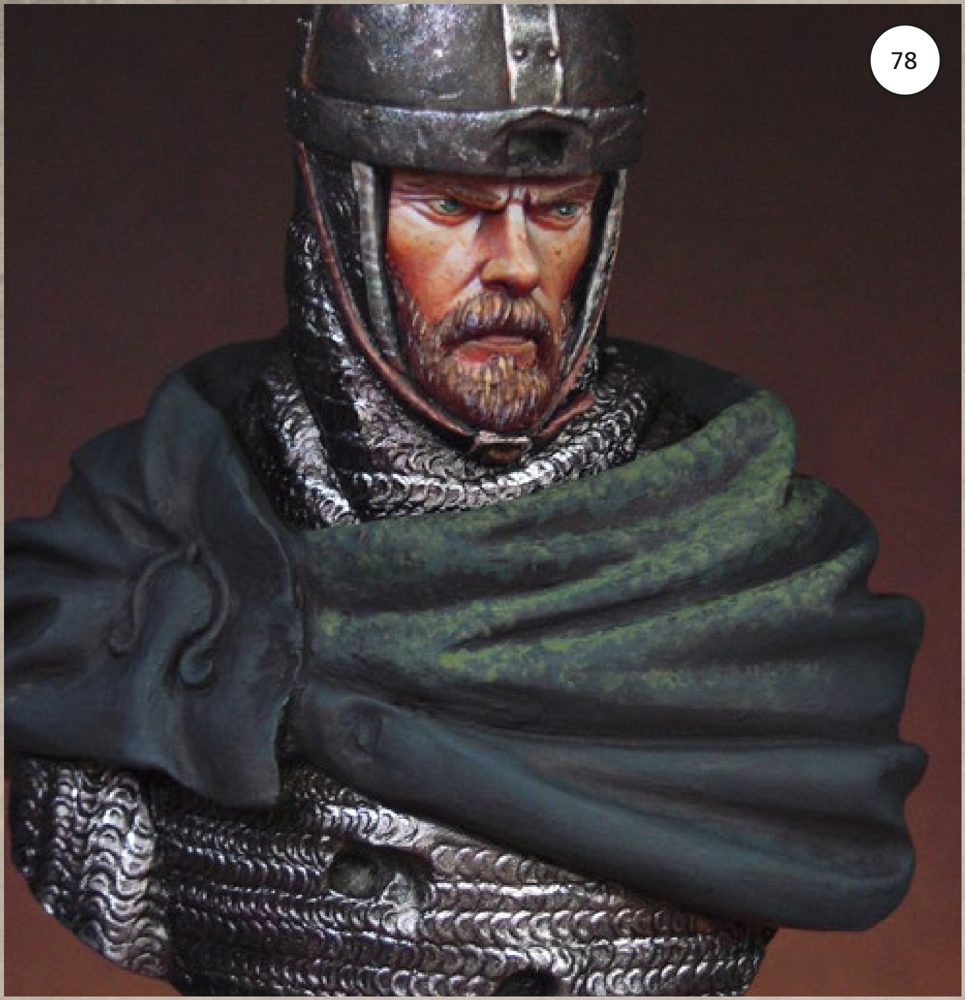
After painting the basecoat, I applied a couple of washes with Black to define the volumes of the folds and get additional shadows.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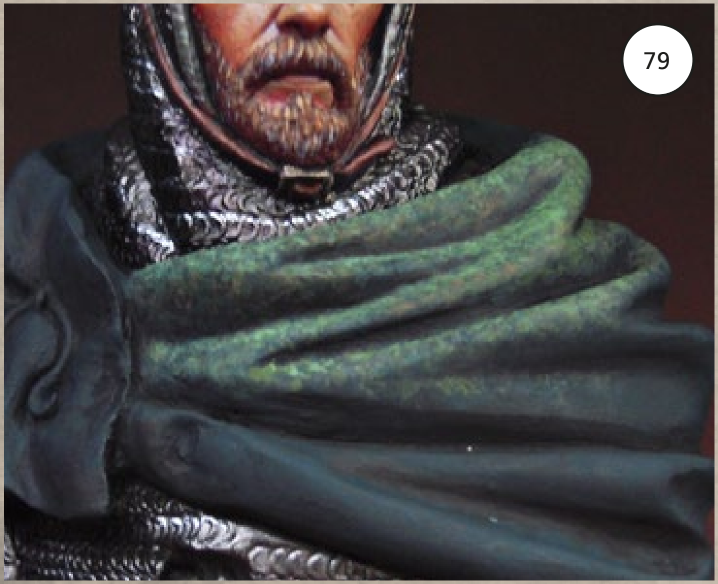
For the highlights, I would do the same technique I used in the Norman's hood, only using a range of greens so the final finish would look less dirty and more like a richly coloured wool. First, I prepared a palette with the different tones of highlights I was going to use; the mix of Abyssal Blue and Boreal Tree Green, this mix with a bit of Ardennes Green, pure Ardennes Green and also Spring Green for the final highlights, all of them by Scalecolor. What I did was adding the highlights as a small series of dots in order to create the sensation of a really rich fabric that goes lighter towards the upper highlighted areas. It's a very easy way to paint highlights and shadows in a fabric and also it saves time because instead of having to add highlights and shadows first you start doing all the highlighting and shadowing process as you add the pattern on the go. I started with a small part of the cloak.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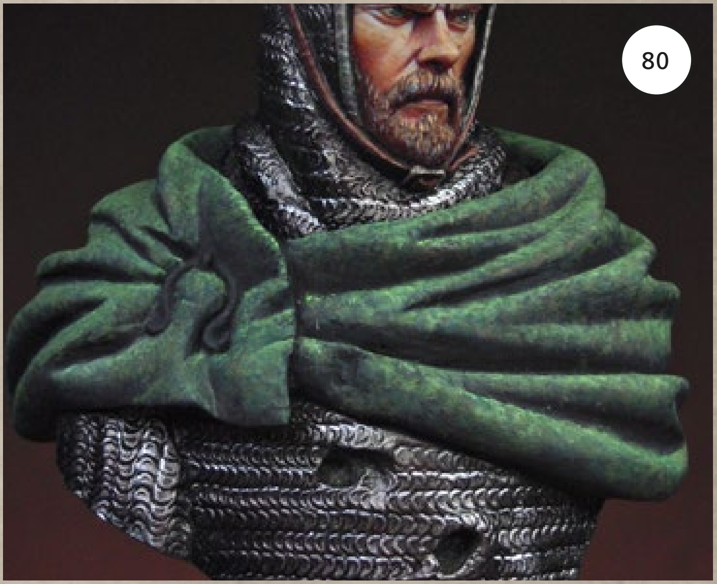
Then I added more contrast while working on making the layer of points much finer.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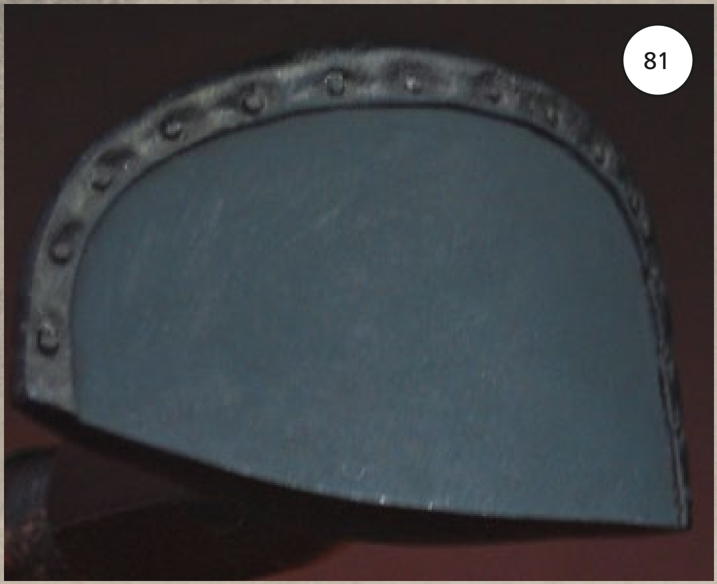
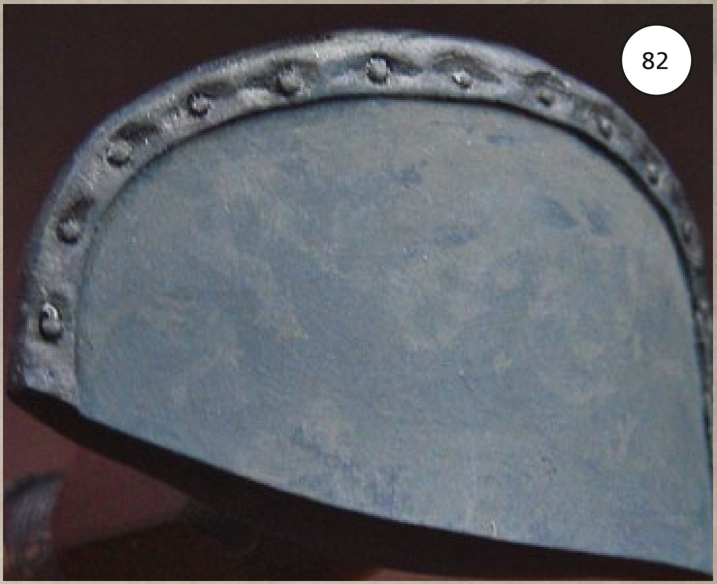
When I decided I liked the result, I simply painted the rest of the garment, each section at a time, trying to get an overall balanced look. Also, I included a pattern of dots in certain areas with Orange Leather and Deep Red, both from Scalecolor, in some scattered points to add a bit of richness to the overall result.

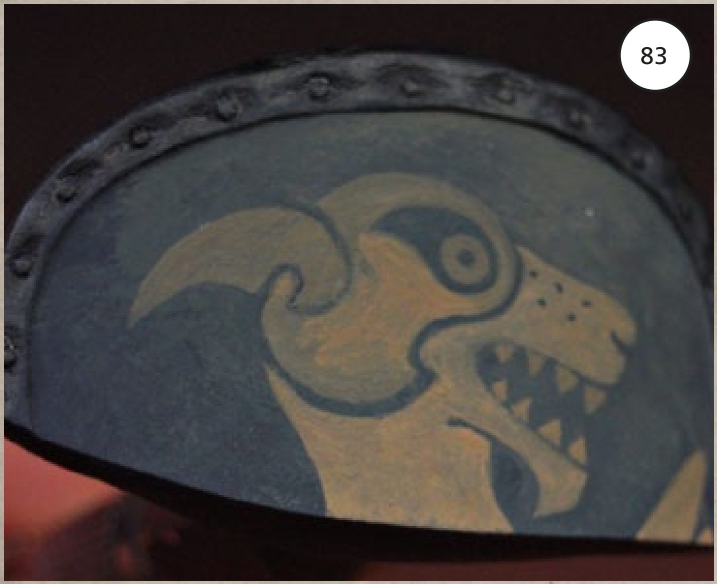


The next part would be the Norman shield, which had to be painted on both sides. I considered the outer side as a piece of cloth or painted leather that would be covering the wood planks of the shield and the edge reinforcement as made of leather. I started with the most visible part, the outer side that would also require a freehand design.

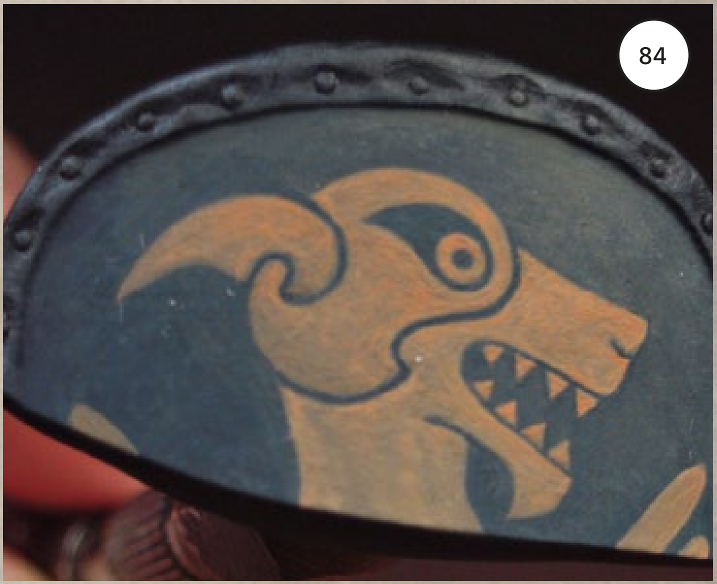
Keeping in mind the choice of colours, for the basecoat I used Abyssal Blue by Scalecolor applied in a couple of layers.



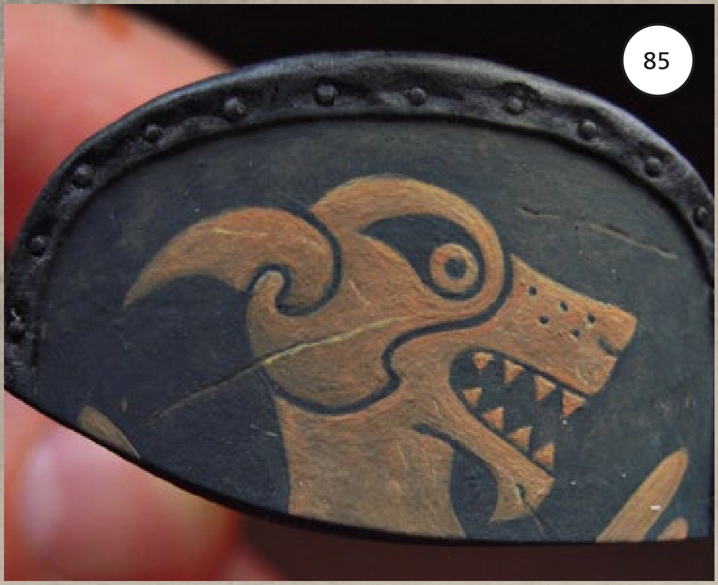
After that, as the surface we are working on is quite small and the final effect should look rough, I simply added some stains towards the upper area with a mix of Orange Leather and Iroko by Scalecolor to the basecoat.



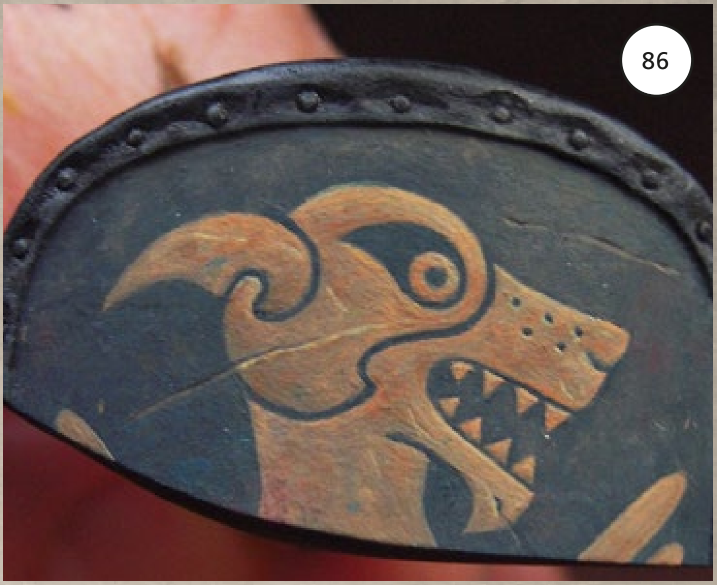
What I wanted was a light pale orange. If you mix this with dark blue, you get an interesting colour that is a bit greyish. The orange is complementary to the blue, so you get the sensation of a worn out blue that is looks cool on this kind of shield. Adding much more of the mix of Iroko and Orange Leather, I obtained an even lighter colour that would be great for the freehand design. I outlined the shape of the emblem that was some kind of medieval dragon with a dog-like head and wings.



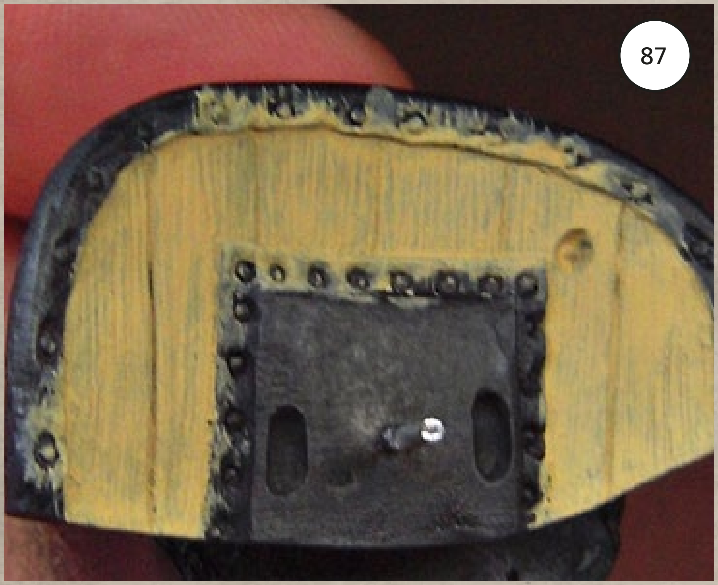
It is useful that I used the basecoat colour in the mix for the drawing, so in case I made a mistake it was easy to cover. After that I simply made the colour more noticeable by saturation and I better defined its shapes.



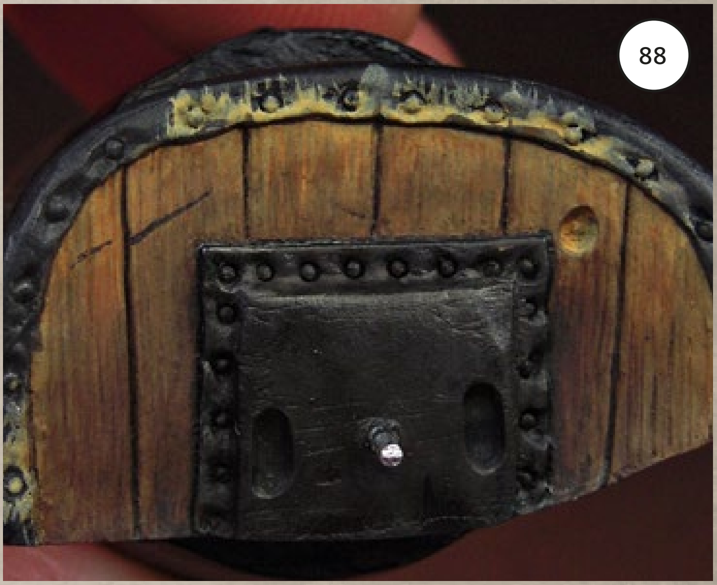
I then started playing with this tone and the basecoat to add some imperfections and some cuts. I'm not a big fan of having too many cuts in the shields because, if you think about it, as it's a cloth or leather cover, it should be broken. I prefer to do some scratches and minor imperfections.



For finishing the shield, I gave a couple of controlled washes with Skrag Brown by Citadel on the inner parts of the motif itself to add more depth and also I've applied a bit of green here and there. You can add a lot of colours here in the form of scratches and stains, because they add a lot of character.

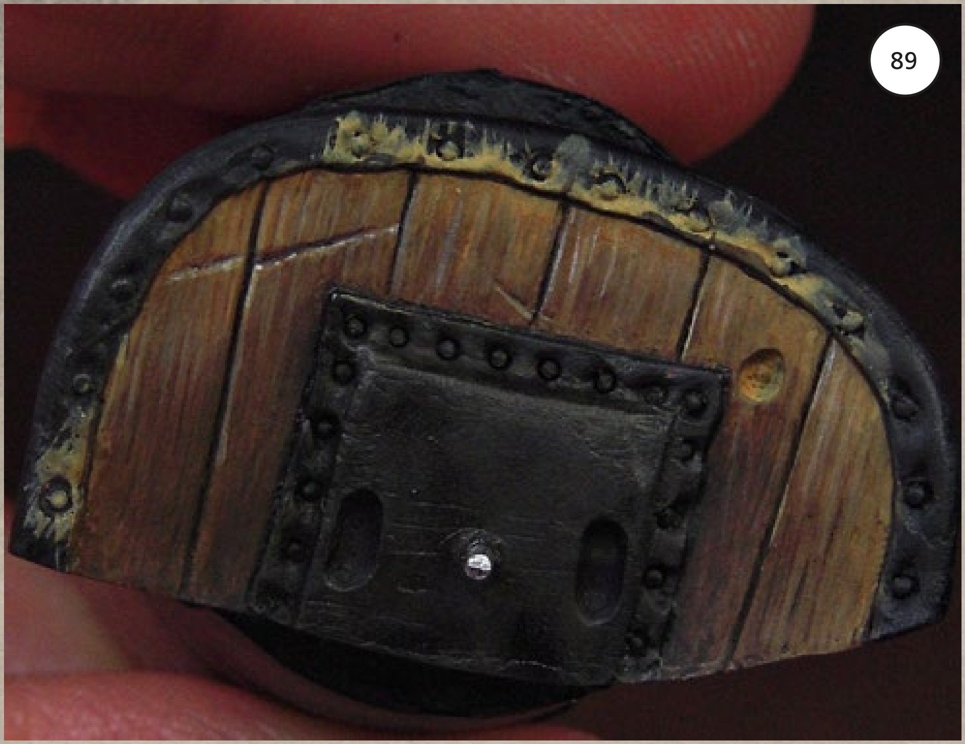


The back of the shield is pretty simple. I painted the wood planks in Iroko.



Then I started adding washes with Skrag Brown, Brown Leather and Black, concentrating the layers towards the inner and lower part of the shield so you get the sensation of dirt, but the kind of dirt you can produce on wood because you have been touching it a lot.

89

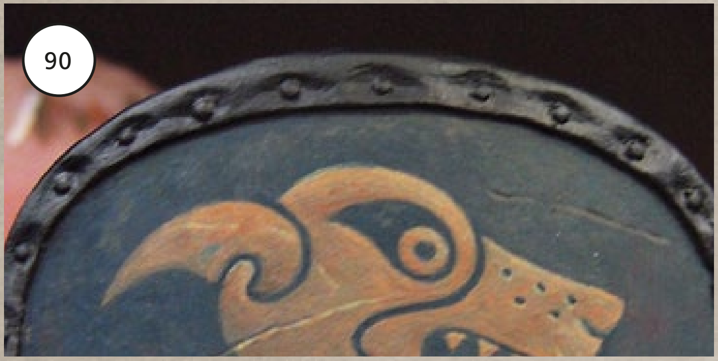


The trick is to play with the texture sculpted on this part of the shield so you get a better result. Also, I've added a couple of scratches that were essentially dark colour painted lines that break the lines of the grain.

Finally, I highlighted the planks very carefully, first with Iroko and then with Pale Skin by Scalecolor over the edges and some bits of the grain that will be noticeable even if the shield is glued on place.

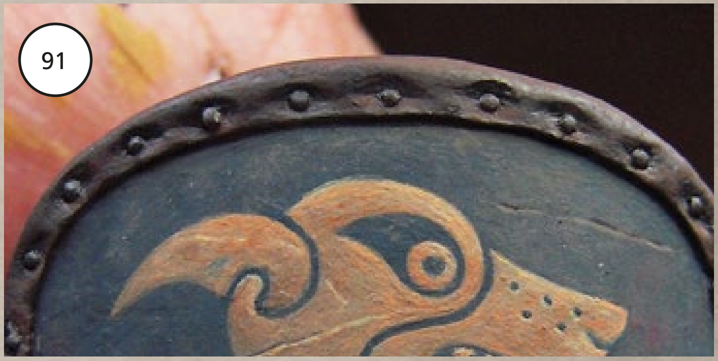
It only remained to do the leather edge reinforcement, which is also very simple. I applied a basecoat with a mix of Vallejo's Glossy Black and Dark Flesh, an old Citadel colour (similar to Cavalry Red from Model Color). That way I have a glossy dark brown to start with.

90



After that I started highlighting with Brown Leather until I ended up applying pure Brown Leather.

91



Then I added additional highlights with Brown Leather and Iroko.

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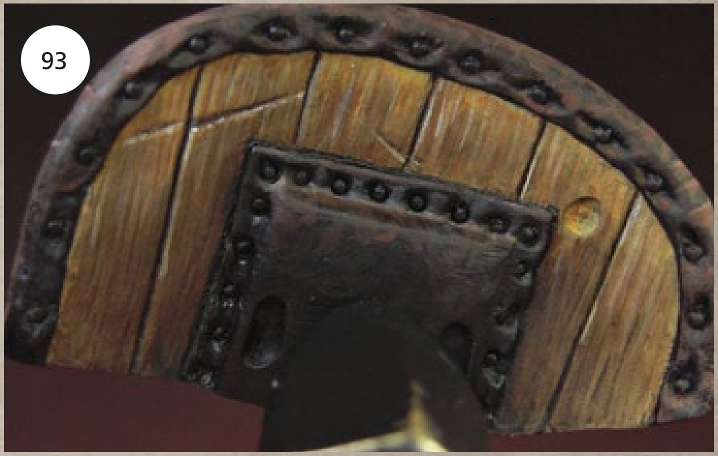
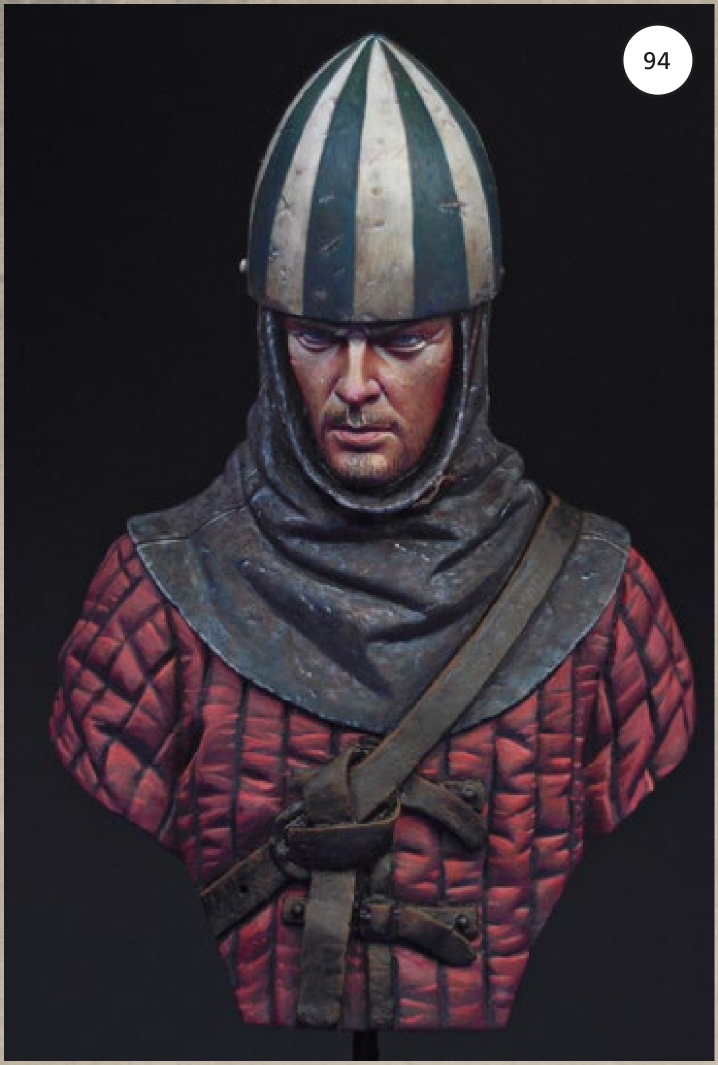
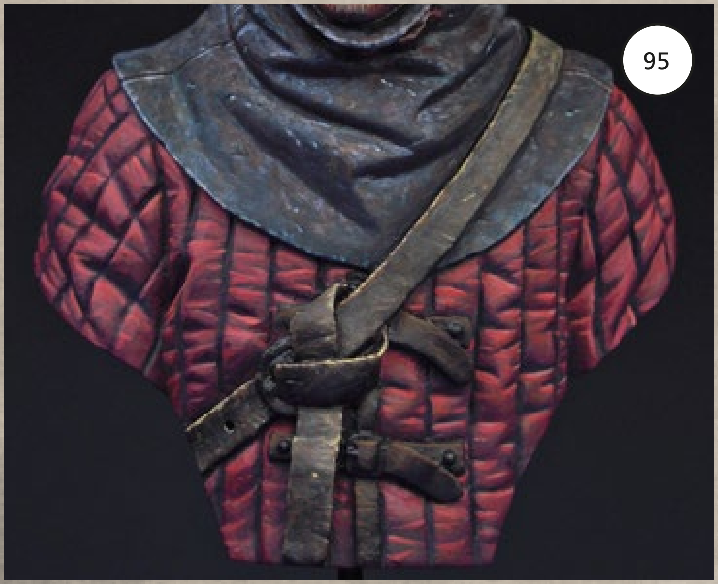


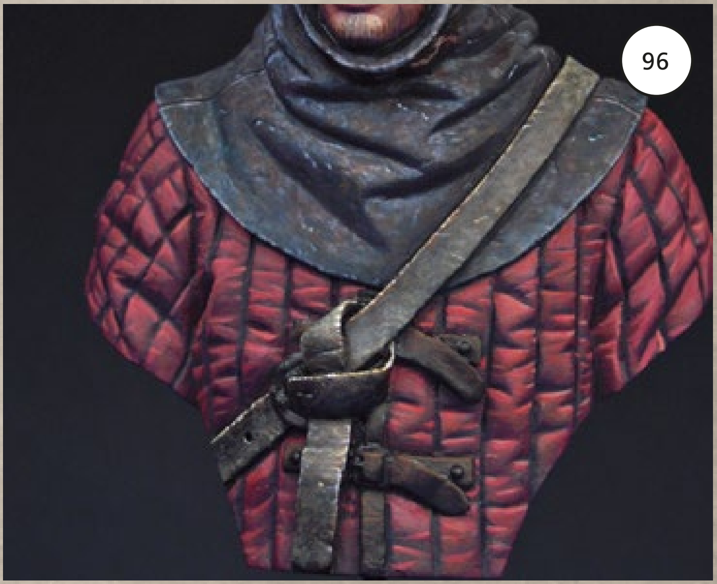
That would be the end of this part. I just had to paint the head of the nails to put everything in place, but I waited until I had to paint some other metallic bits to paint.



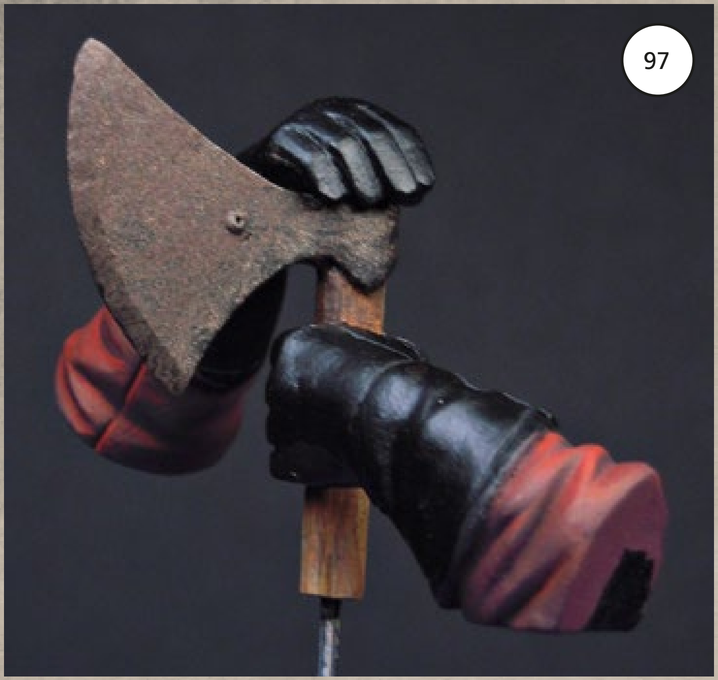
The last part of the Norman bust would be the leather belt crossing the chest and holding the shield in place. I used the same mix that I used for painting the straps of the gambeson. For the basecoat, I used the Dark Flesh and Black Ink combination that I've used for the shield, but I went for another colour for the first highlights, in this case, Scalecolor's Dubai Brown.

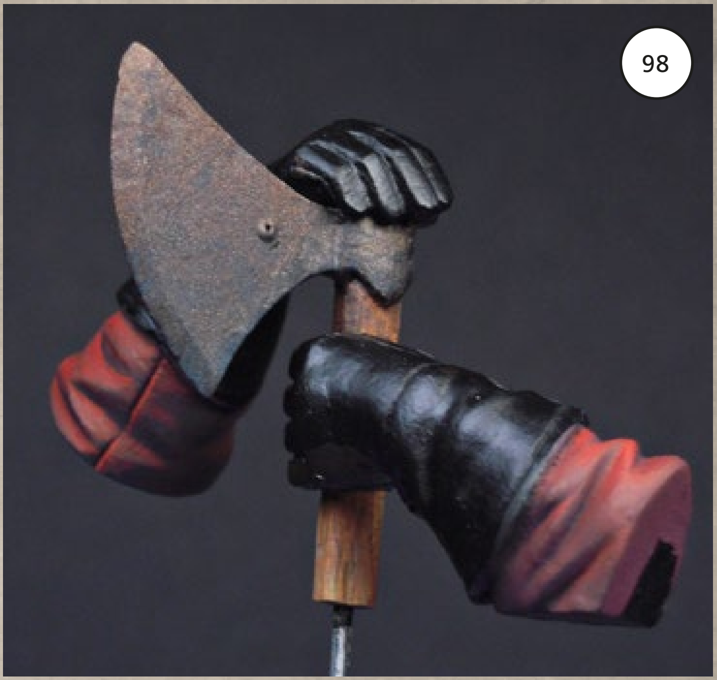


I also incorporated Pale Skin for the final highlights. That way you make worn leather that looks really interesting.



To finish, I added a couple of washes with Spring Green to make it look different from the texture painted in the hood and applied the final highlights with pure Pale Skin in the edges.

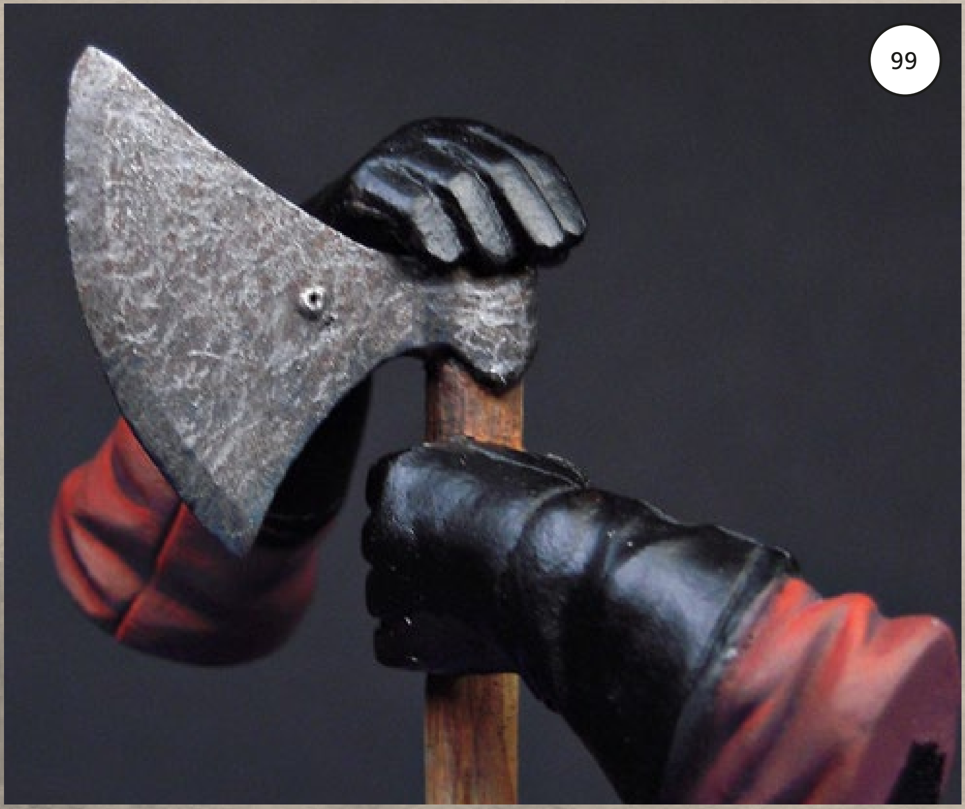




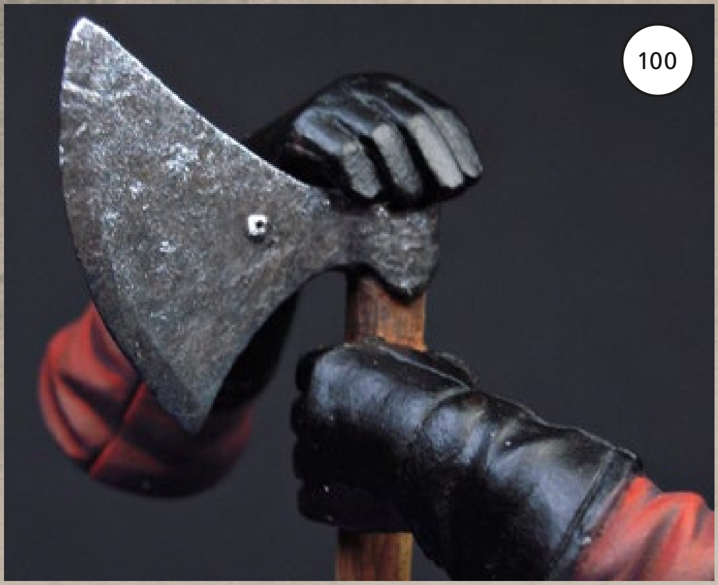
Basically, the Norman knight bust is finished except for some details such as the shield's rivets. For the Saxon, only the gloves and the head of the axe remained. I took the chance to paint the shaft with the same tones of the wood of the shield to gain more coherence.

First, I painted the metal head of the axe. I started with a mix of Black Leather and Tinny Tin, as I wanted a rusty iron surface for the basecoat.

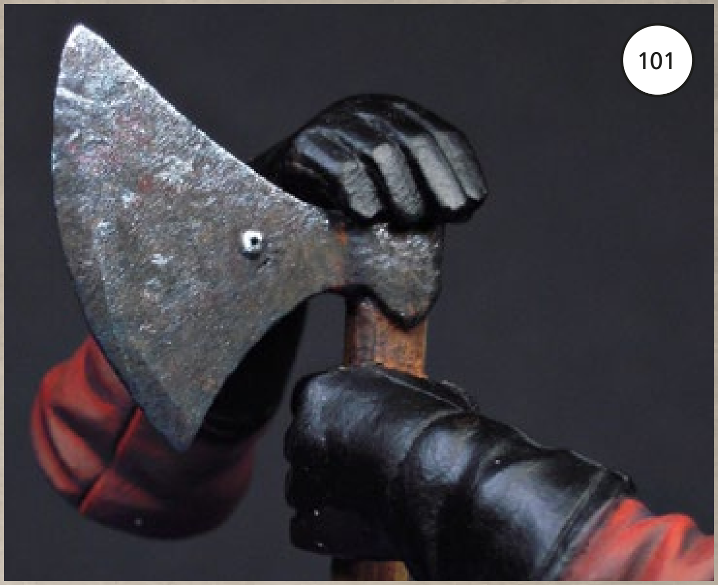
I planned a rough surface, because these axes' surfaces are not really smooth and they even tend to get rusty in the nooks. After applying this basecoat, I used a bit of Periscope to add some additional shadows to the lower part of the metal head.



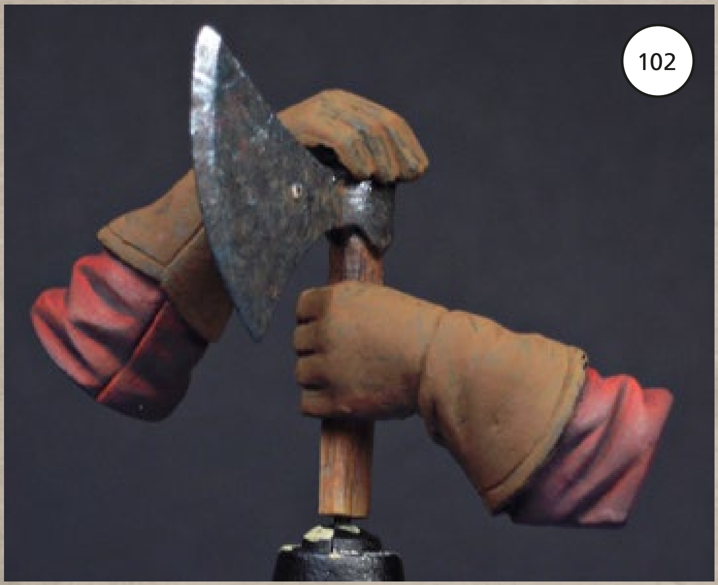
After that, I did the main metallic work with the aid of a simple Ikea pencil I had around. The graphite has exactly that not so shiny metallic tone I wanted. I started "painting" with the tip of the pencil in a rough pattern, trying not to leave too many lines, but more like dots or marks to create an overlaying pattern of applications, heavier towards the top of the piece.



After that, I used Silver by Game Color to enhance the top edges and a few scratches here and there, and finally, a wash of Periscope again towards the lower edge just to unify and integrate the whole thing.

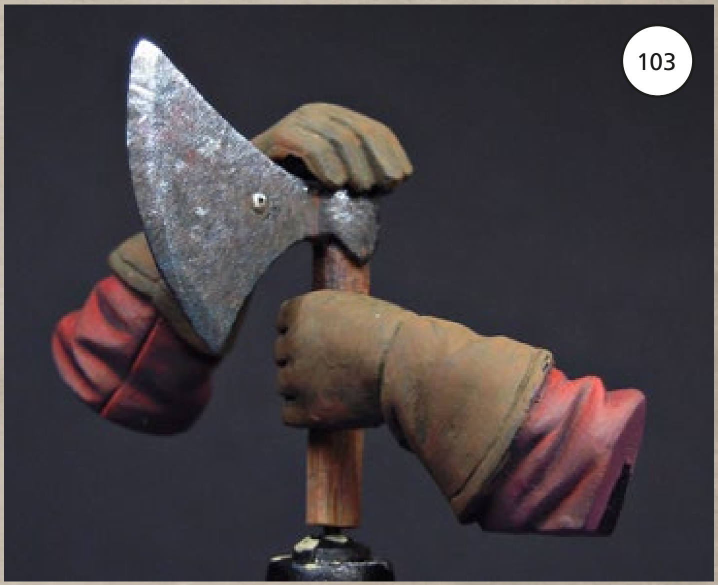


With a bit of Orange Leather and Deep Red I added some points of rust which accumulated in certain areas.



The last part were the gloves that I've decided to paint as worn buff leather, as I wanted them to look lighter so they could stand out in front of the green cloth of the Saxon housecarl.

I started with a basecoat of Dubai Brown.



Then, I added a couple of washes of Dubai Brown plus Black Green by Model Color to make it appear a bit more greyish and greenish and add some shadows.

Then I applied a bit of Black to outline the different seams of the gloves.

And finally I started highlighting back the gloves. First of all, I used Dubai Brown and then added Iroko and, for the final highlights, Pale Skin. That way we have realistic looking buff leather gloves.

To finish, I added a couple of washes here and there in the midtone areas with Skrag Brown and a bit of the green colour, Black Green.

I just needed to glue everything in place and the work was finished!

Hope you enjoyed the process

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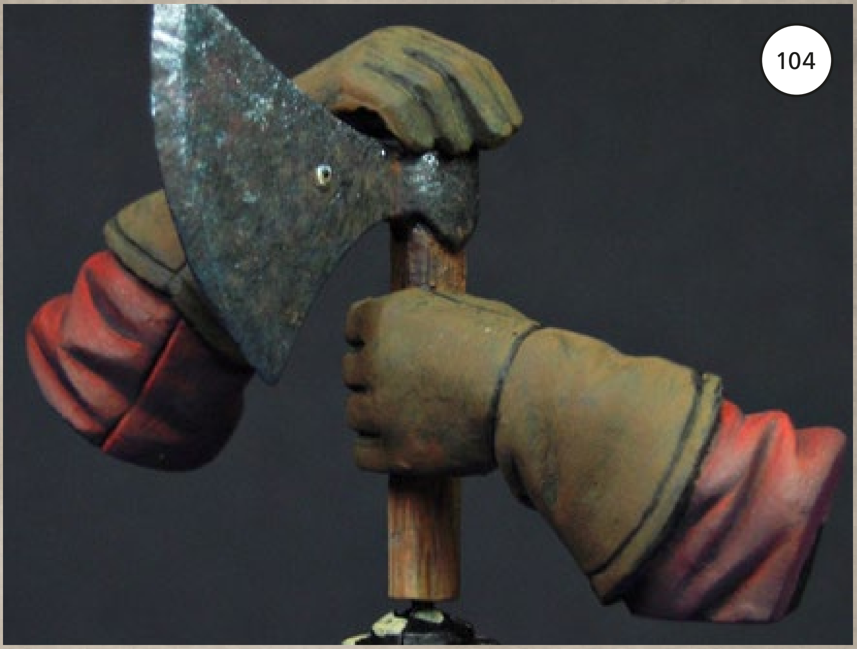
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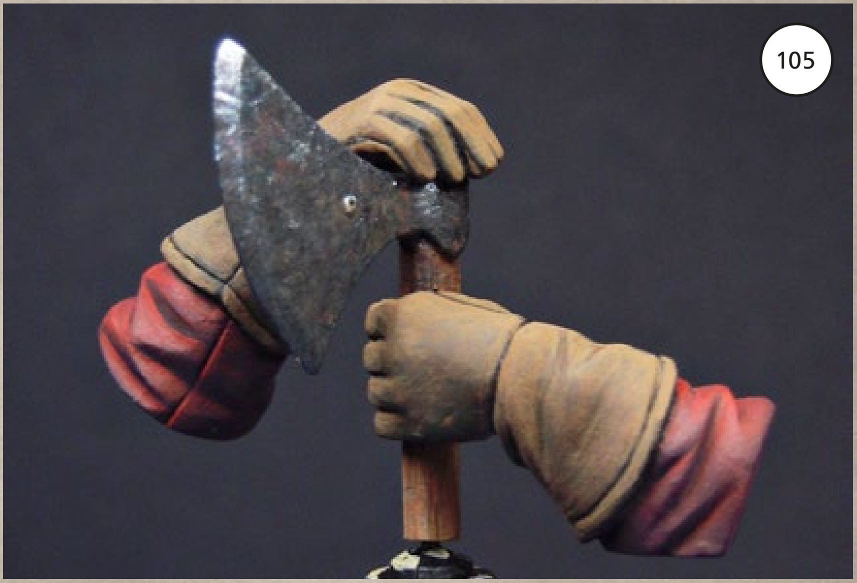
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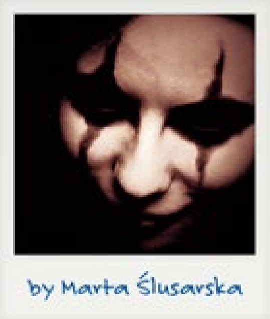

by Marta Ślusarska

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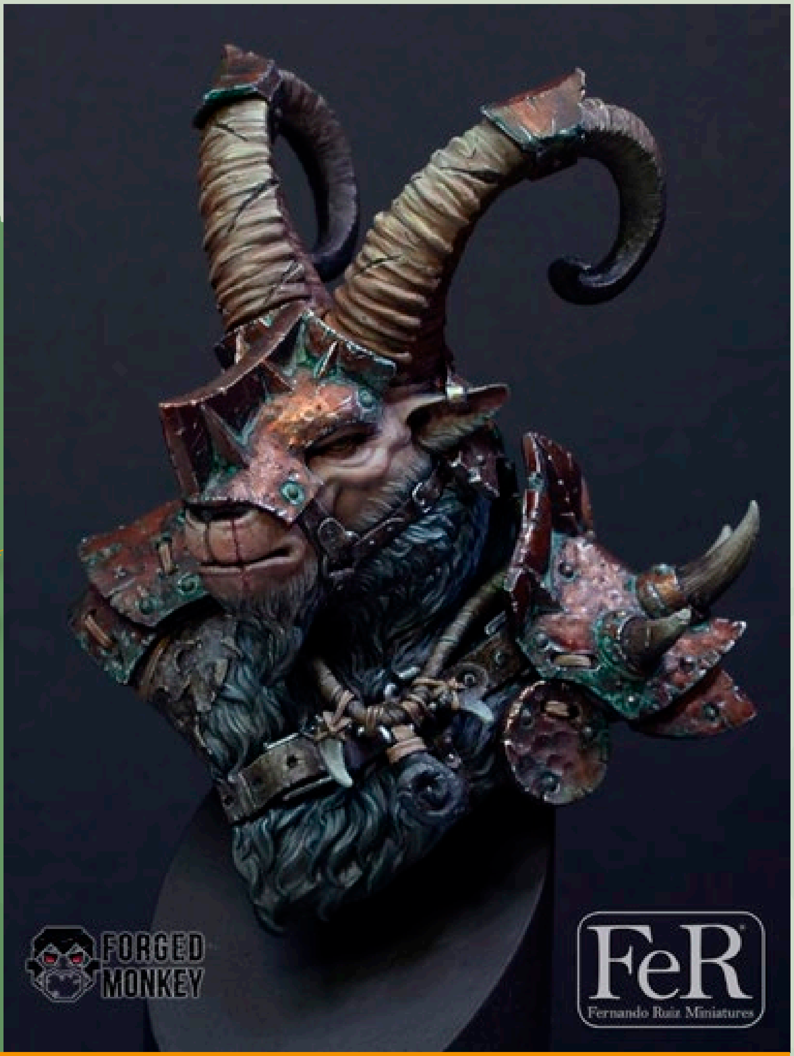


FeR Miniatures Sha'un, Ram Tribe Warrior

Today I have for you a miniature that is very special to me. It is a piece that was on my mind for months, unavailable (due to a store being initially closed for remodelling and then just closed) without any assurance that I'd ever be able to buy it.

So when I learned that Fernando from FeR Miniatures bought masters for most of the Raffaele Picca's Forged Monkeys line, I was both hopeful and terrified. What if he didn't buy this particular model? You can imagine my relief when it turned out that Fernando bought it:D

So ladies and gentlemen, without further ado, I present you Sha'un, Ram Tribe Warrior. He is one of the most famous warriors from the clan of ram beastmen living in the cold, harsh and misty tops of Mountains of Gulgoth.

A few words about the character

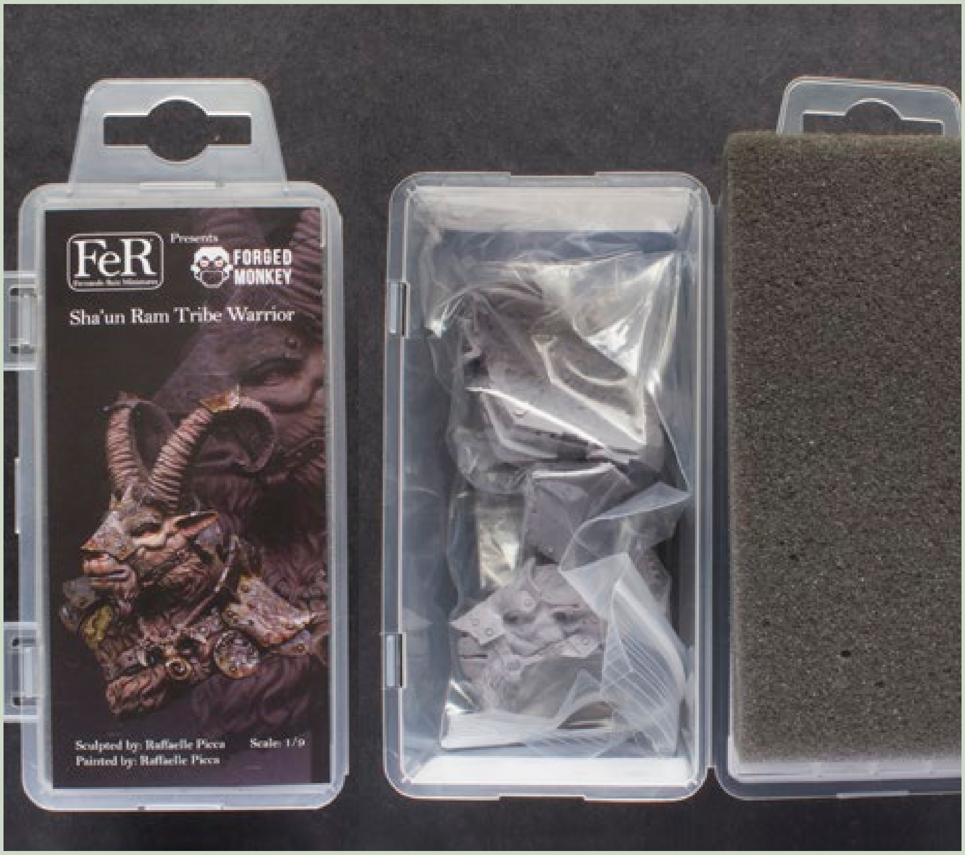
Once upon a time there was a girl who liked to wander through mysterious and fantastic lands and destroy, kill, exterminate (you name it) the murderous scum of monsters. She was quite good at eradicating all evil from this magical land. At last until she entered the Arcane Sanctuary of an evil, yet very powerful mage. And there she got her bottom kicked all over the place…by goats… Well technically goatmen, but yeah… goats…

She finally managed to defeat those formidable enemies, but the bitter taste of defeat stayed with her for a long time.

Yes, you guessed it right. The girl was me, years ago, and the game in question, Diablo II. And even though I believe I encountered this type of monsters earlier in the game (or later, can't remember the whole storyline exactly anymore), I never had such problems with getting rid of them in any other location. So for me they will always be associated with Arcane Sanctuary and serious bum kicking. Surprisingly though, I never had any problems with them in DIII;]

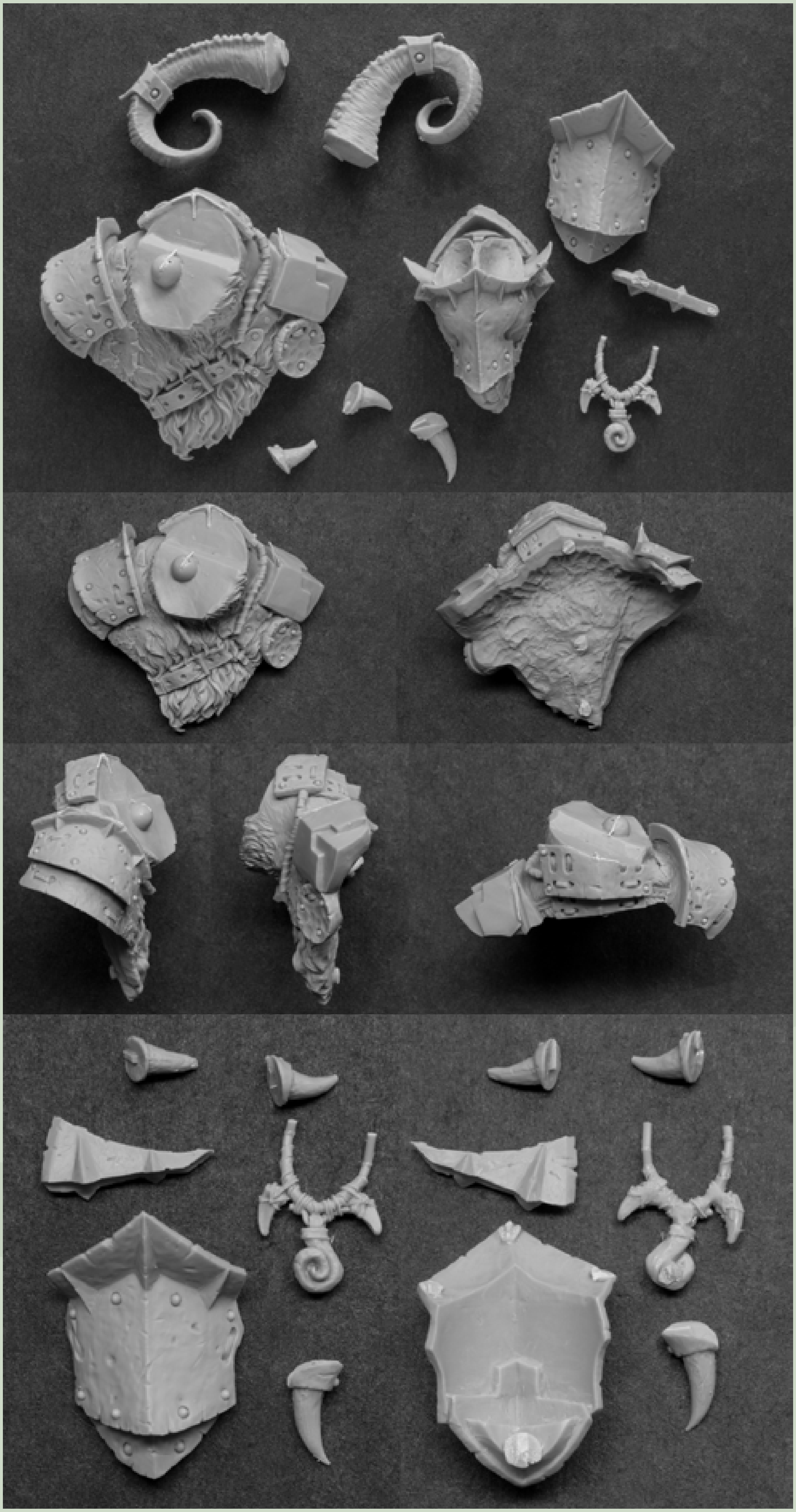
Even though there is a whole other story about the character published on the FeR website (check it out, it's quite interesting), for me Sha'un will always remind me of the Diablo II goatmen. This association is so strong in my head that there is no other way for me, than to paint him like the bloodthirsty creature conjured from chaos by evil magic.

Arcane Sanctuary
v 1.10
Difficulty: Nightmare
Expansion
Quest Log



Box

It comes in a standard FeR box; plastic, quite deep with a photo of a lovely paintjob on top and with thick foam inside for extra protection. Nothing fancy, being fair. It is just a secure box, but for me proof that you don't need to spend big bucks to provide your customers with secure and aesthetic packaging. Trust me, if you're anything like me when it comes to luck and the Royal Mail, or any other delivery company for that matter, you're gonna need any bit of security and support from the producer you can get. And yes, of course, a beautiful box makes us feel special and the whole process of unpacking the miniature even more exciting, but the main goal of the packaging is security of the contents.



Quality of the Cast

I gave this bust a very thorough inspection and I'm really happy with what I found. The cast is not perfect. There are some small mould lines and remains of vents that need to be removed, but everything is in the right place and easy to get rid of. There are no unreasonable cuts in weird places, no need to dig deep to remove excess resin, no unexplained blobs of resin...just a complicated bust prepared for casting and then produced the best way possible.

I admit, I'm no specialist when it comes to preparing miniatures to be produced or casting itself, but sometimes miniatures are divided in pretty weird places (at least from painter's point of view) with mould lines running through vital parts of detailed work, making prep work long and painful.

The only thing that could be better for me personally is the back of the bust. I prefer them being smooth rather than so heavily textured and a bit fuller, but it's my personal preference and it doesn't make the bust any worse. In fact, it might even contribute to the reasonable price of the bust. After all it's just a chunk of resin, that if present, would most likely contribute to the final price of the product.

Details and Texturing

I'm looking at all the parts and keep thinking what to say and how to describe what I see and what I feel. I think I can only say this: the bust is perfect when it comes to the balance between some really nice textures and smoother surfaces; it simply is.

All metal parts, all leather and bone/horn elements are very carefully detailed to make these elements interesting to paint, but at the same time, the skin on Sha'un is beautifully smooth, and the fur, while detailed in the sculpt, has nice smooth surfaces of each strand of hair, making painting it a real pleasure.

Assembly

As you can see in the photos, this bust consists of quite a few parts. It's rather not that common, with most busts having only one or two parts, but not absolutely unheard of, either.

Sha'un has a separate head, horns, tribal pendant and some (at least I think so) optional elements: a fragment of the armour that goes on his helmet and 3 horns that can be attached to the shoulder pad.

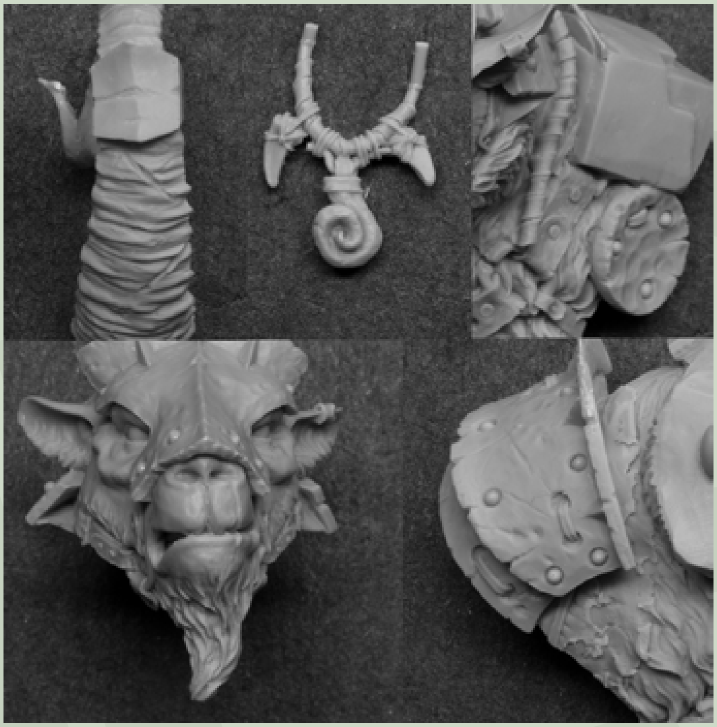
After filing some excess resin and dry fitting the parts, I must say that they don't fit like a glove and some filling will be required; the horns, pendant and spikes will most definitely need pinning. The only trouble will be with the pendant, as it is really thin so you need to find a really thin drill and wire to make sure it will stick. That being said, it is pretty complicated miniature and still bloody good prepared for assembly. There are no cuts in weird or ill planned places. Every joining point can be easily masked with a bit of putty. A+ from me here.

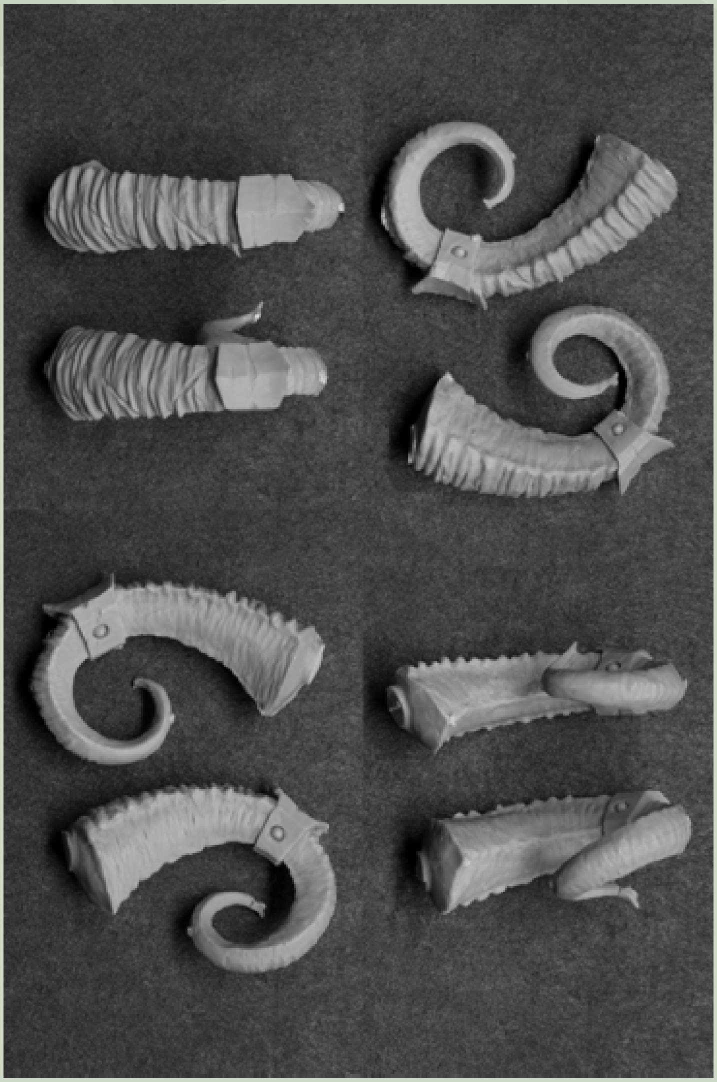
Customer Experience

Every time I deal with FeR Miniatures, either online or during a show, I'm always impressed by their professionalism. All the orders are dispatched quickly and personal service is simply impeccable. But there is also the other side of meeting face to face with Fernando and his wife Elvira; their sense of humour and down to earth attitude. It's always a real pleasure to meet both of them.

Overall Opinion

I admit I might not be fully objective here. I love this bust, I simply love it. I wanted to have it for such long time that I might be slightly biased in favour of this piece. On the other hand, it is a truly beautiful sculpt, full of character, very well casted and a pure pleasure to paint. What's not to love? This is another great release from Rafaelle Picca and FeR.





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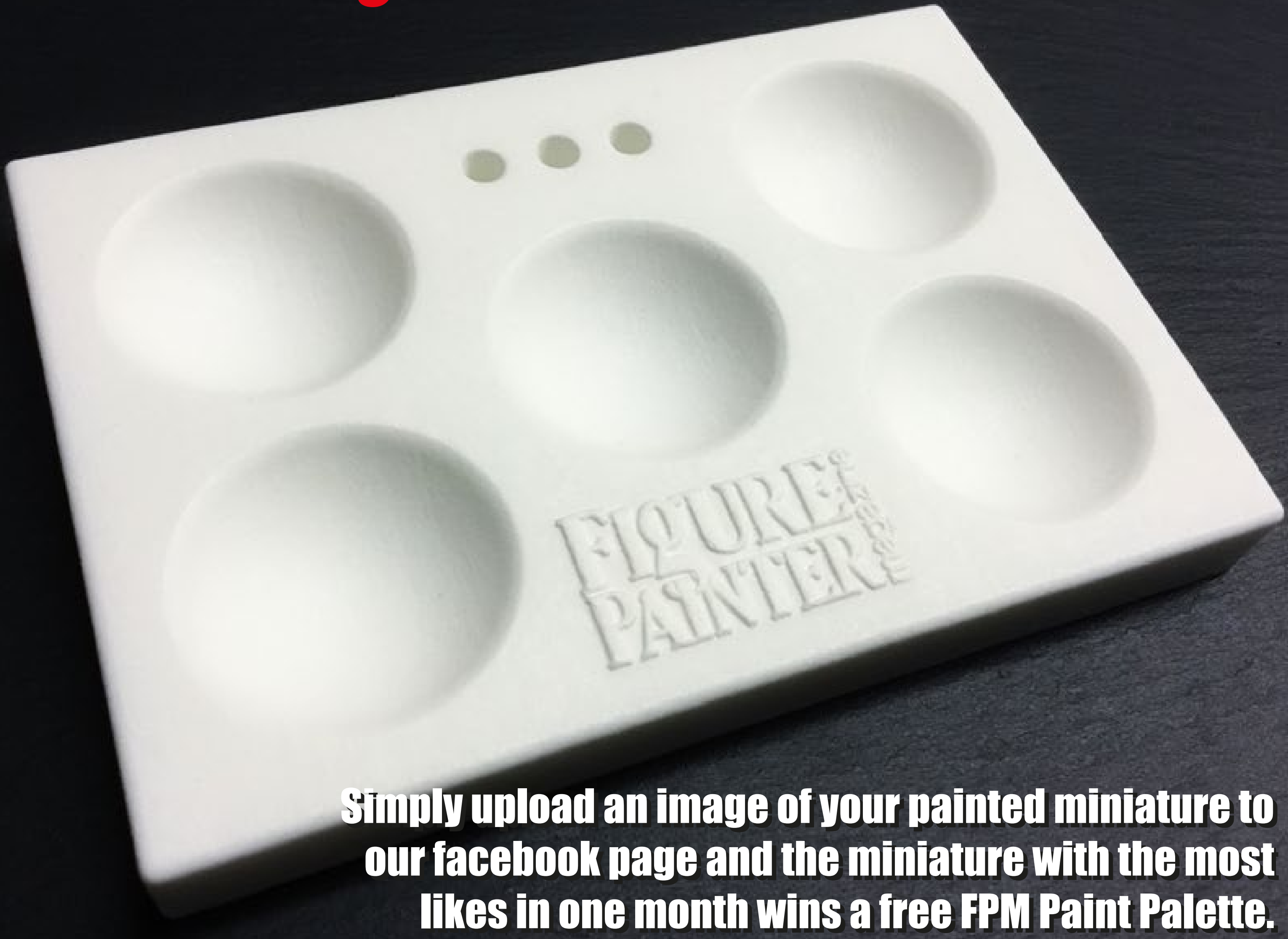

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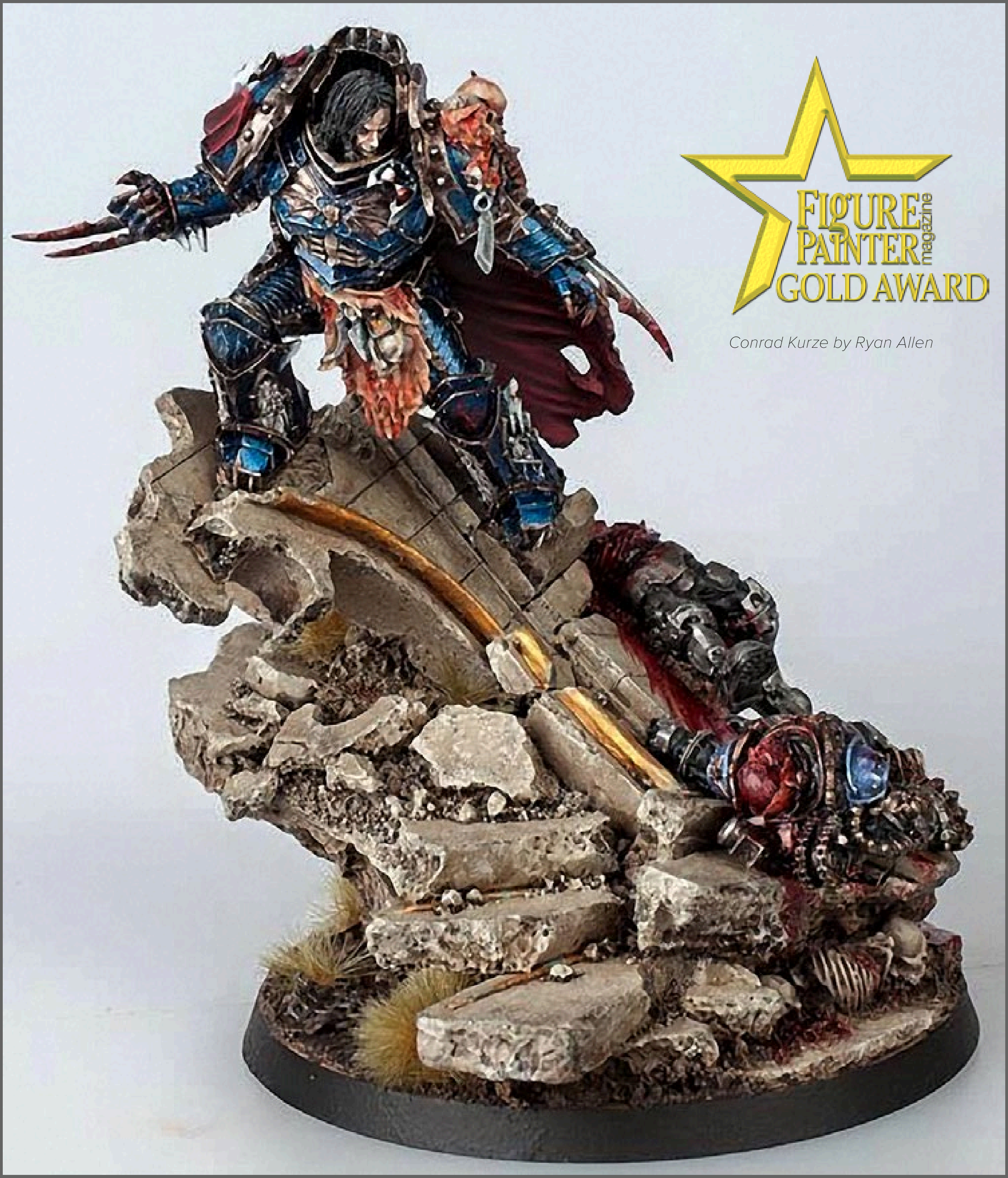
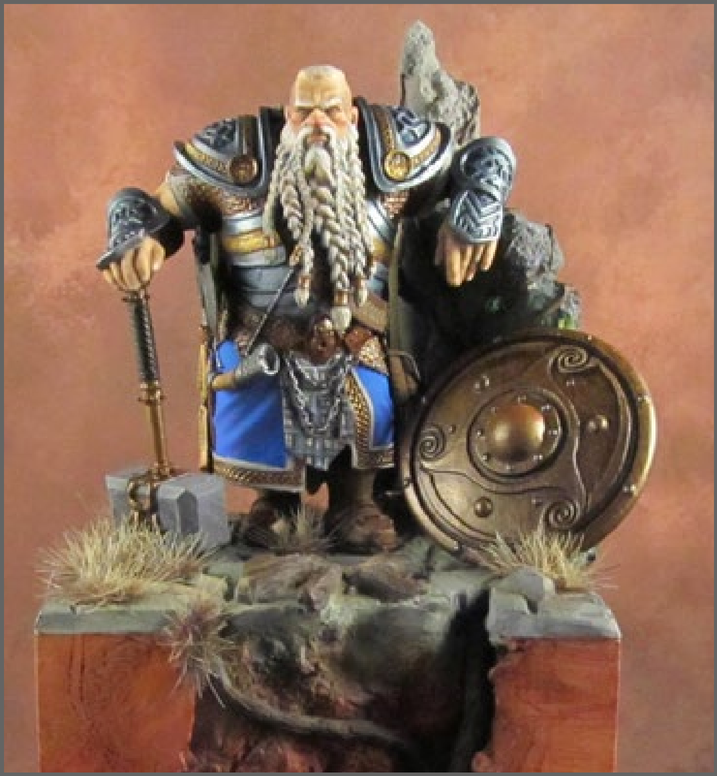
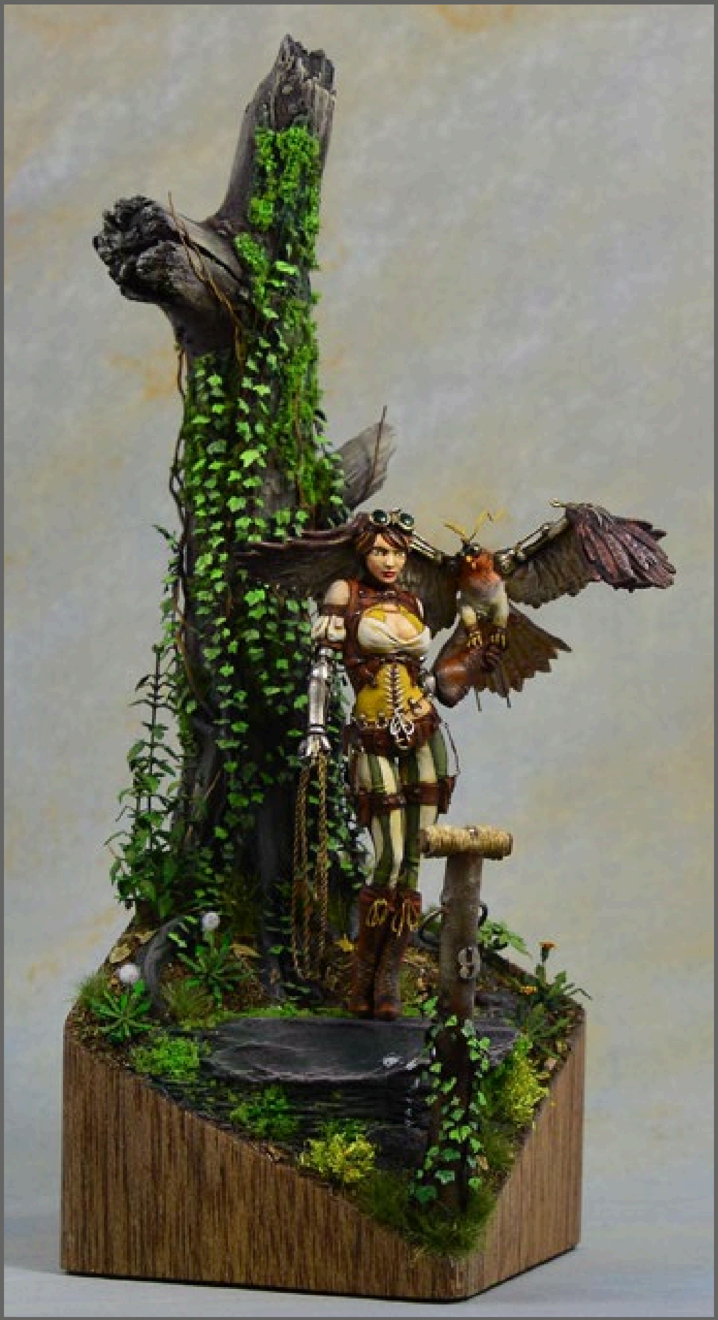


FIGURE PAINTER magazine
GOLD AWARD

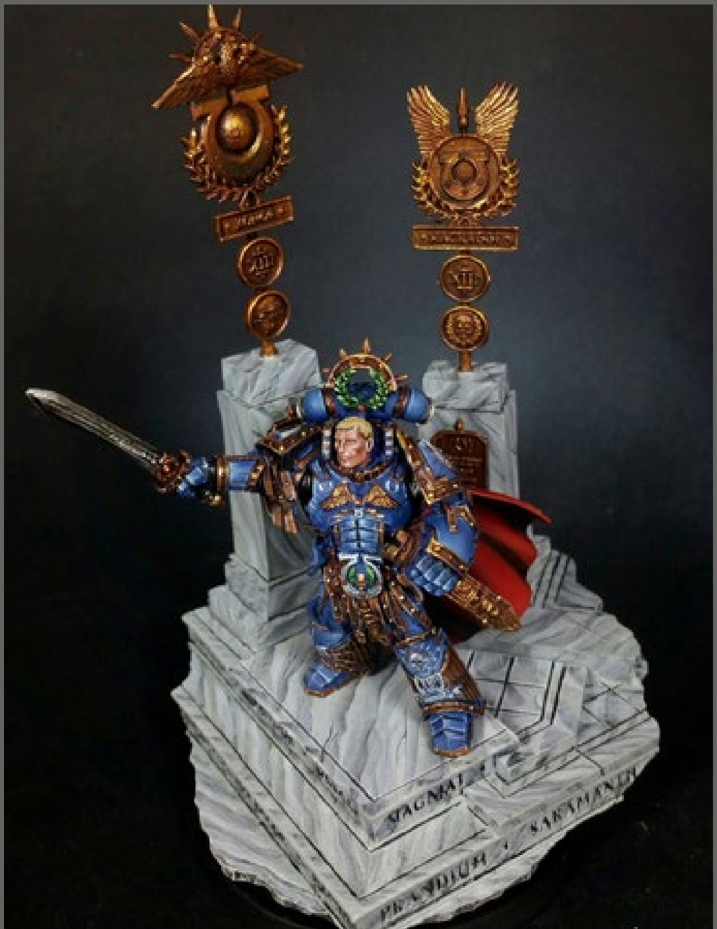
Conrad Kurze by Ryan Allen



Khalgrim Gunnarson by Juan Ignacio Corujo

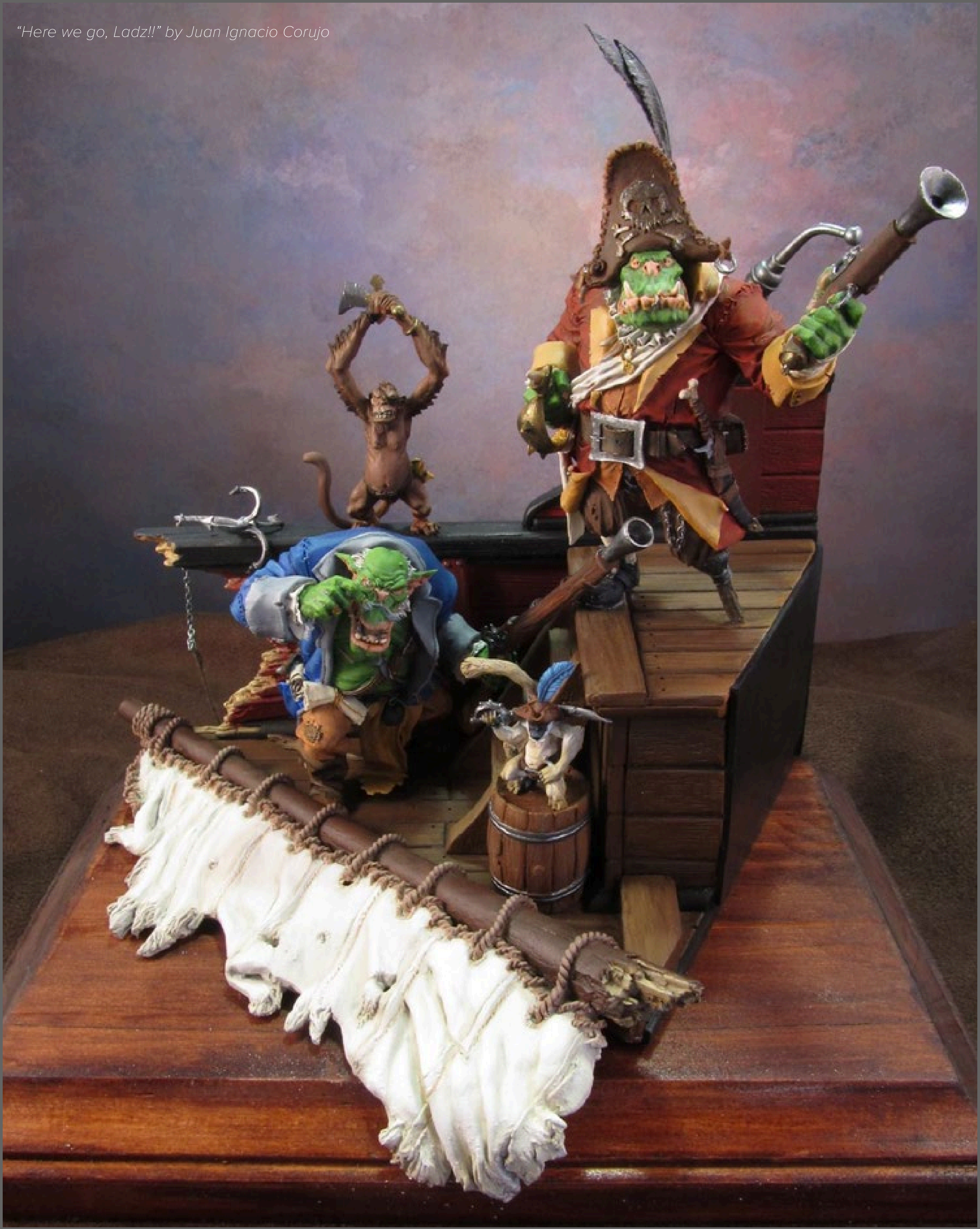


Jessica Thunderhawk by Gary Smith

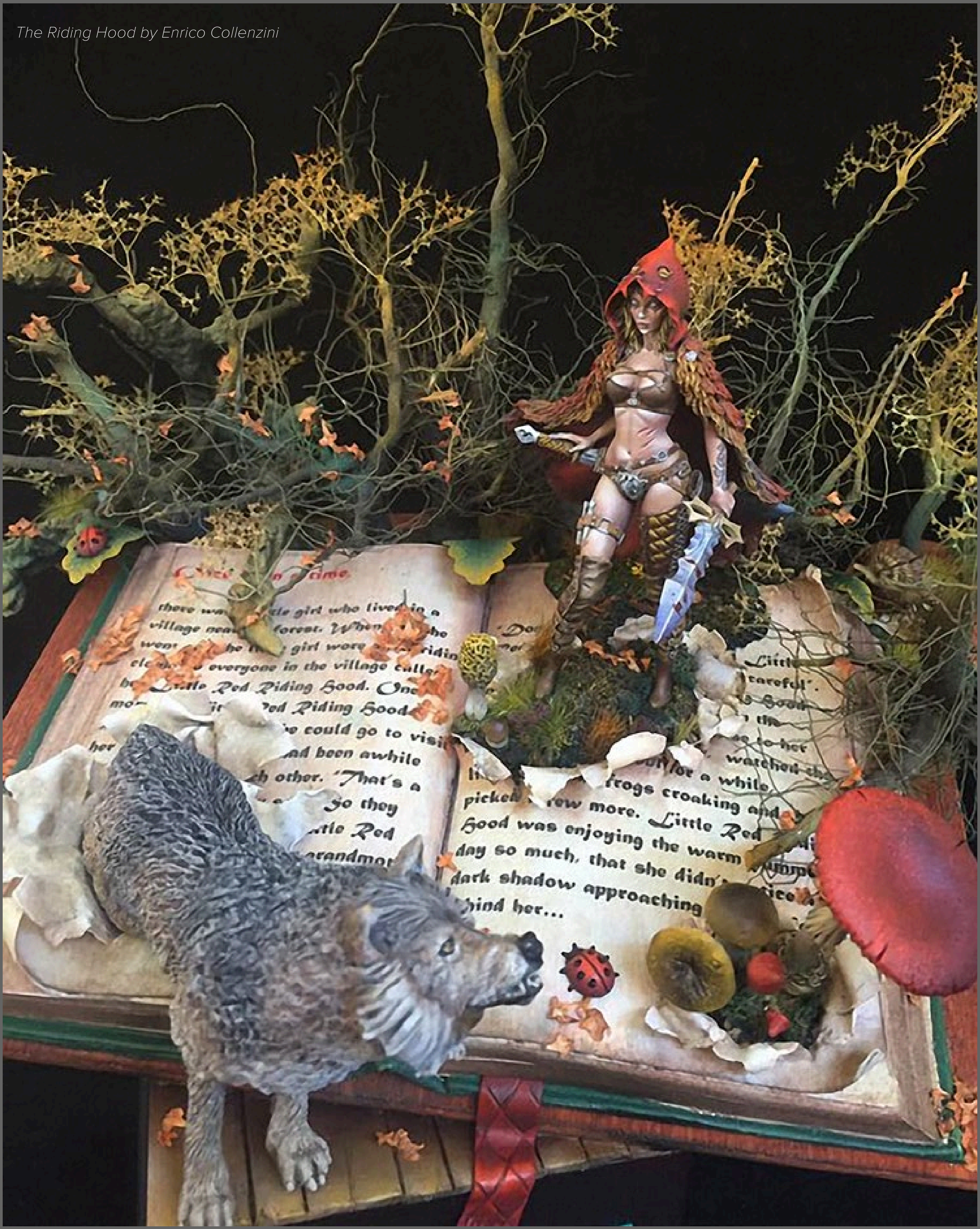


MAGNAE
SARAMANDER
PRANDIUM

Roboute Guilliman by Nicole Matano



"Here we go, Ladz!!" by Juan Ignacio Corujo


Once upon a time
there was a little girl who lived in a
village near the forest.
everyone in the village called
Little Red Riding Hood
could go to visit
had been awhile
other. 'That's a
So they
Little Red
grandmother
frogs croaking and
picked a few more. Little Red
Hood was enjoying the warm
day so much, that she didn't notice
dark shadow approaching
behind her...

The Riding Hood by Enrico Collenzini

THE DRAGON LORD

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